

OCCULT SATANIC MUSIC INDUSTRY



Subliminal Rock

To ignore your environment
is to eventually find yourself
a slave to it.

WYNDHAM LEWIS
The Art of Being Ruled

A Subliminal Hook

This chapter probes those subliminal techniques engineered into popular records that almost anyone can find. The subliminal messages are hidden in relatively simple verbal or musical illusions. Subliminal technology sells records by the tens of millions each year in North America. No one apparently knows or understands as yet, however, the consequences of this sensory bombardment upon human value systems.

Buried within the April 1974 list of top-thirty record sellers was a song called "Hooked on a Feeling" recorded by a rock group billed as Blue Swede. Like so many hundreds of other such rock ballads, relentlessly merchandised each year across North America, "Hooked" was a passed-over item a few months later. But during its brief glory peak, the record sold several million copies, producing a small fortune for its promoters. Most of the singles were purchased by gum-chewing, long-haired teen-age girls who first heard it being plugged by disc jockeys on the AM baud wasteland.

Not one of the rock biggies, "Hooked" did well. Though few fans could consciously decipher the banality in the song's lyrics, the melody was whistled and hummed by both teen-

agers and even by some of their parents who picked it up unconsciously.

"Hooked on a Feeling" has a curious chant, sung by the chorus, which is sustained behind the lyric. The repetitious background phrase sounds like "ooh-ga-shook-ah." Considering the lyric and chant hi a figure-ground relationship, the audience consciously listened to the lyric's meaningless banality, not the background chant. Roughly a hundred teen-agers who owned the record, both male and female, were asked what the background phrase "ooh-ga-shook-ah" meant. No one had any idea. They also had no conscious idea what the lyric was about, even though all had heard the song dozens—if not many, many dozens—of times.

At several points in the continuity of the background chant—consciously ignored because attention was focused upon the foreground lyric—the chanted phrase "Ooh-ga-shook-ah" smoothly and very distinctly converted into "Who got sucked off?" The technique has been called metacontrast or backward masking, much like the magician who tricks you into watching his right hand while he picks your pocket with his left.

Several weeks later, many in the group interviewed stated all they could hear now in the song was this embedded obscenity. Most appeared disgusted and disillusioned with both the record and the recording artists. Several pointed out, "We've been had!"

North America is a visually oriented culture. Americans are more consciously concerned with visual form, experience, color, movement or the lack of movement, depth illusions, and other visual experiences than are many other cultures, Russians, for example, appear strongly biased toward auditory experience, putting far more trust in what they hear than in what they see. Because Americans tend to consciously ignore or consider auditory experience insignificant, there appears little indication that we are aware of either music's power or its pervasiveness.

Two thousand years ago, Plato demanded strict censorship over popular music in his Utopian Republic. He feared citizens "would be tempted and corrupted by weak and voluptuous airs and led to indulge in demoralizing emotions." Fears of music's power to corrupt have been expressed by many

philosophers and scientists. In modern America, even with all the media criticism published, very little mention has been made of the behavioral effects of music or lyrics. Popular music, in all its happiness and horror, is an invisible dimension of today's environment

Divide the Market and Conquer

Popular music is skillfully marketed to specific groups and subgroups within the society with an intensity that would make an underarm deodorant salesman blush with envy. A record may be produced and marketed for several young markets, but producers usually aim at specific targets: the preteen, eight to twelve; early teen, thirteen to fourteen; midteen, fifteen to sixteen; late teen, seventeen to nineteen; and postteen, over twenty. Rarely will a single recording artist or group hit across the board, selling to all the markets. The Beatles were, in their later years, one of the few groups who appeared to cross virtually all demographic groups. As some successful music groups aged, however, their audiences sustained their enthusiasm as they, too, grew older. This is rare. Most of the groups hit hard, saturate their markets, and disappear.

The teen-age rock market has been studied for years by commercial researchers, much like any marketing target: purchasing patterns, life-styles, psychosexual development, mating customs, aggressions, costuming, drive systems, paternal-maternal relationships, the whole range of complex needs within individuals and the groups to which they belong.

These music consumers are highly discriminating in what they purchase, and usually buy strictly within their market segments. The soul sounds of James Brown will not likely reach the same market segment supporting Bobby Sherman. Rock music, for example, breaks down into "rock 'n' roll," "jazz rock," "bubble gum," "commercial rock," "acid (or psychedelic) rock," "heavy rock," etcetera ad infinitum. The category list constantly changes, divides, and subdivides.

Teen-agers generally listen to top-forty music stations an average of six hours daily. They purchase an average of four new records weekly. They buy 60 percent of all 45-rpm singles, while the under-twenty-five age group buys 80 per-

cent. The music merchandising business is aimed at the young, especially those in the upper-middle income group with high discretionary incomes supplied by indulgent parents.

Marketing technicians have been extraordinarily successful in managing teen-age music markets. More millionaires are believed to have emerged from the popular music industry during the past two decades than in any other segment of the American economy.

Paul's Early Death

One very profitable use of subliminal manipulation technique involved the Beatles' multimillion-dollar publicity stunt over the supposed death of Paul McCartney. For never-explained reasons, McCartney avoided public appearances over an extended period. Rumors swept the world, "Paul is dead!" Headlines questioning the fate of Paul appeared in every major world capital.

Had they really wished to resolve the question, the rumor could quickly have been turned off by simply permitting a wire service to interview the musician. This, of course, was never done. When you can make more money by staying home than appearing in public, you stay home. The Beatles milked the rumor for all it was worth—and it was worth millions. They embedded material on Paul's death in their recordings. One of these was in the *Magical Mystery Tour* album in the last few grooves of a song titled "Strawberry Fields." A voice inexplicably appeared at low volume and said, "I buried Paul." In the hysteria of the time, similar sound embedding appeared in many other recordings. These embeds would not be consciously perceived, but would subliminally—because of their strong emotional impact—reinforce the album's value and emotional significance far more powerfully than could a million dollars' worth of network television commercials.

The death rumor was also reinforced on the covers of albums such as *Sergeant Pepper*, where on the cover the four Beatles were pictured with Paul McCartney's back turned to the reader. The *Abbey Road* album cover even showed Paul in a burial costume. The cover layout on an album titled The

Beatles in the Beginning also included a four-candled candelabrum with one of the candle's flame extinguished.

The success of these strategies is attested to by virtually any parent who has witnessed the glassy-eyed hypnotic stupor in which they find their youngsters absorbing highly amplified stroking via the latest hit record. The highly visible effects of these promotions are a compulsive purchasing of singles and albums and endless hours of repetitive listening.

Music as Sex Substitute

Very strong subliminal sexual stimulation is at least part of what is being massaged into the young psyches. In one survey of about fifty male high school students, almost a third openly admitted masturbating while listening to rock music. Most young Americans are highly secretive about their sexual behavior. This implies that the actual percentage of those who obtain vicarious sexual stimulation from, auditory stimuli is much higher.

Most clearly, neither record addicts nor their parents who support the addiction have any conscious idea of what they are so deeply involved with. In a survey of over four hundred students in metropolitan Detroit and Grand Rapids, Michigan, psychologists John Robinson and Paul Hirsch found that only about 20 percent of these teen-agers—from the eighth and eleventh grades and varied in social class, race, and religion—could reasonably explain the meaning of lyrics from such super-hits as "Ode to Billy Joe," "Incense and Pepper-mit," "Heavy Music," and "Lucy in the Sky With Diamonds." A third to one half of these students had no conscious idea whatsoever as to the meaning of these lyrics. And the rest had only vague or partial explanations of the various songs' verbal meanings.

The teen-agers surveyed uniformly tried to avoid any discussion of meaning, many maintaining there was no real meaning—"just a good sound!" Seventy percent emphasized they liked a record more for its beat or sound than for its message. None appeared certain just what "beat" or "sound" meant, nor could they even specify what they meant by "message."

In the above Michigan study, as well as many others, what

appeared was a consumer repression from consciousness of lyric meaning. If the mind-massagers who produce the music were as vague and uncertain about what was going on in their markets as are the consumers, widespread bankruptcy would be in store for every major record producer in America. Consider the king's ransom these companies have had to pay writers such as Paul Simon. Yet few of their fans appear to either understand or consider significant what these writers produce. This is, to put it mildly, a strange paradox—unless the song's lack of conscious meaning becomes highly meaningful at the unconscious level, and song lyrics, like poetry and other art forms, are purposely produced for unconscious perception.

Tommy's Invisible Sell

The Who's *Tommy*, a so-called rock opera, was released during 1975 as a feature motion picture, starring Ann-Margret, Oliver Reed, Roger Daltrey, and Elton John. Based upon a record album first distributed in 1969, the movie provided all audiences with a visual bath in sensation.

Every visual trick in the book was thrown into the film by director Ken Russell—sacrilegious spectacles such as a rock communion procession escorting a fifteen-foot plaster statue of Marilyn Monroe with her skirt blown high and a communion offering to the faithful of booze and amphetamine (speed) capsules rather than the more traditionally symbolic wafers and wine. In one powerful scene *Tommy*'s sensual mother (played by Ann-Margret) hurled a champagne bottle into a TV picture tube where soap and bean commercials were appearing. A flood of soapsuds shot into the room from the damaged tube, followed by a torrential outpouring of beans, and finally a surging river of excrement in which the actress erotically rolls and bathes.

The film, however, had very little to do with the record album. Marshall McLuhan's notion of "hot and cool media" well illustrates the point "Cool is involving, hot is not." The film version was "hot." Audiences could consciously perceive virtually everything the director and actors tried to express. The involvement was, for the most part, conscious.

The Who's original album of *Tommy* was another story.

Mostly designed for subliminal interpretation and involvement, the album was, in McLuhan's terms, "cool," deeply involving subconscious levels. The album, of course, initially programmed the audience for the film at least five years in advance. The album of *Tommy* sold roughly 2 million copies during the first year of its distribution.

An event like *Tommy* is usually dismissed as meaningless by adults, especially parents who usually finance the album's purchase. If they were consciously aware of the event at all, it was only in terms of a background-noise distraction in their living rooms.

In late 1969, a group of fifty adults in a university adult education class, many of them parents of teen-agers, were requested to write out briefly what they believed was meant by the story of *Tommy*. The record was played for them in its entirety. After hearing the record, the group sat with universally bewildered expressions. Some liked it, some disliked it, but most were uncertain how they felt. No individual in the group was able to even vaguely answer simple questions such as, "What is *Tommy* all about?" "What does the story mean?"

Tommy was played for the group a second time with the lyrics displayed on a projection screen so the group could read what they were hearing. But end results were identical—no one was able to specify anything about the story. However, feelings toward the album appeared to intensify after the second playing. More people strongly liked or disliked the album, and fewer were uncertain about their feelings. Nevertheless, even then no one in the group could describe what was going on.

Analysis of the lyrics was now undertaken by the group on a line-to-line basis, much as one might attempt to analyze an Elizabethan sonnet. Meanings for each phrase, line, and stanza were accepted only if a majority of the group agreed the meaning was a valid possibility. When the group disagreed significantly, alternative explanations were included as possibly valid.

The results of this experiment were, to put it mildly, shocking—especially as the primary market appeared to be teen-age boys and girls in the thirteen to nineteen age group. The

following is a synopsis of what the group felt Tommy was all about:

A Romantic Fantasy

Tommy's mother was a prostitute whose husband died in World War I. After Tommy was born, she continued with her clients and eventually married a man who became her pimp. As an infant, Tommy had witnessed the sexual relationships between his mother and her lovers. He was told repeatedly by his mother and father to wipe these "absurd" memories from his mind. "To know the truth" by forgetting what had happened. The Oedipal implications of a young man and his step-father were, of course, basic to Shakespeare's play Hamlet. Now, complicate the situation by making the step-father a pimp. Tommy became autistic—blind, deaf, and dumb, unresponsive and unaware of everything. He "sits silently, picks his nose and smiles, and pokes his tongue at everything."

Cousin Kevin taught Tommy about life. Kevin described himself as "the school bully, the classroom cheat, the nastiest playfriend you could ever meet." He put glass in Tommy's food, spikes in his seat, pins in his fingers, treads on his feet, tied him in a chair, called him a freak, held his head under water and laughed, shut him outside in the rain to catch cold and die, burned his arm with a cigarette, dragged him around by the hair, and pushed him down the stairs.

Uncle Ernie baby-sat with Tommy. A homosexual, he became drunk and sexually assaulted the autistic child. Autistic Tommy was, then, left by his mother with the Acid Queen—a friend of the family—who introduced him to both drugs and sex. "Watch his body writhe," she screamed excitedly.

Tommy, described as a deaf, dumb, and blind freak, eventually developed great skill with pinball machines. He "becomes part of the machine." A wizard at the game, he was not distracted by buzzers, balls, and flashing lights. He played by "sense of smell."

Tommy was finally taken to a doctor who discovered he could see, speak, and hear, but had become a machine that did not feel. The doctor's prescription was, "Go to the mirror, boy!" The mirror was the mirror of Narcissus which reflected only idealized illusions. When Tommy attempted to

probe beneath his superficial image, his mother attacked him for peering into his inner self. In desperation, she smashed the mirror. His cure was miraculous.

From that moment, Tommy became a popular sensation. He left a devastating trail of people hypnotized by his messianic power. Everyone marveled at Tommy's seemingly supernatural ability to make his own images, to define his own illusions and realities, and to make his inner hidden reality match in appearance the exposed outer illusion.

Tommy became a gospel singer and preacher surrounded by disc jockeys, guards, and his loyal fans. A girl, Sally, was infatuated with Tommy and tried to touch him during one of his sermons. She was thrown from the stage by guards and her face was cut, requiring sixteen stitches. She, in the end, married a rock musician. Tommy was finally free—a messiah followed by many disciples. He founded Tommy's Holiday Camp, run by Uncle Ernie, where "the holiday is forever."

But this manipulation of society's illusions made everyone turn against Tommy in the end. "We forsake you," the crowd yelled. "Let's forget you—better still." Tommy's fate seemed typical of that in store for anyone who steps through the broken mirror of mass illusion to probe the inner world—from Socrates through Freud to McLuhan.

The Repression Mechanism

The complete line-by-line analysis of Tommy required several hours' work by the group. As the meanings developed, several women, who in the earlier test of their feelings had indicated strong aversion to the recording, became nauseous. Many reported agitation, anger, a sense of outrage and frustration. One mother reported she had refused to permit her thirteen-year-old daughter to purchase the album. At the time, she had not been certain as to why she felt so strongly against Tommy. The woman described her daughter's reaction to the denial as "near hysteria." When the idea of a drug-deprived addictive response was suggested, the mother reluctantly agreed to the similarity. This mother could not believe her daughter consciously understood what the album was all about—even though the young girl had heard it several times all the way through.

Since the album *Tommy* was much discussed among teenagers at the time, interviews with roughly fifty were undertaken by college students several months after the record appeared in stores. Less than 2 percent of the teenagers were able to give a coherent, even partial explanation of the lyrics' meaning. Yet 20 percent owned the record, another 40 percent planned to buy it, and 98 percent had heard the album at least once. All the teen-agers interviewed reported *Tommy* was one of the most significant album productions of the year.

Two years later, another survey of a hundred teen-agers was again made. Teen-agers were asked to explain what *Tommy* was all about. Roughly 25 percent of those who had heard the record gave a reasonably detailed account of *Tommy*'s tragic and bizarre life. Their interpretations were remarkably close to the one developed a year earlier by the adult group. It appeared that when these teen-agers first purchased or heard the album, they were consciously uncertain as to what the story involved. The learning process, apparently, took several months. Once they were more or less consciously aware of what was going on in *Tommy*, they generally lost interest in the album.

All the students interviewed agreed they would never, under any circumstances, discuss what they knew of *Tommy*'s adventures with their parents or any other adult. These young people identified with *Tommy* quite strongly—an autistic, ravaged child forced not to feel, hear, see, or speak the truth. Parents might well give these identification structures some careful thought.

What appeared to be occurring in *Tommy*, and in many similar rock music albums and singles, was planned ambiguity. Lyrics, orchestration, recording effects, the whole production—most of which required hundreds of hours of skilled labor—was designed to communicate meaningfully only at symbolic subliminal levels.

Teen-agers seem to "buy" the feelings produced by subliminal stimuli without any conscious awareness of specific meanings. A few eventually do discover what is going on, but the cognitive process appears to take weeks, even months, as the message slowly rises to consciousness. At the point where the market, or a substantial portion of it, can consciously

deal with the message, the record is commercially dead. But there are always new singles and albums being born to replace the fallen. As many as five hundred new recordings a week hit the promotion fan.

Who Tells the Story?

The question of who is saying what to whom in rock music is one of the most intriguing aspects of lyric symbology. Ostensibly, boy vocalists dominate the industry and often appear to be singing to girls—possibly the ones who might reasonably be the marketing targets. But this would seem to leave the boy audience out in the cold. In fact, both girls and boys identify with the vocalist, however, suggesting something far more complex and devious is involved.

The boy singer does not aim his lyrics directly at the gum-chewing, vacant-eyed teeny-boppers. This would invite disaster at the record shops. The singers and their lyric writers often project their sentimentality at the singer's mother—a symbolic subliminal identification. The girl record buyers can then unconsciously identify with their hero's mother, whom their hero worships and loves. The boy record buyers support the records as they unconsciously perceive the singer suffering the same maternal rejections they believe themselves to have suffered. They have no reason, therefore, for jealousy or envy when girl friends boost the record.

The technique appears often on million-seller recordings, Elvis Presley's 1957 hit pleads with a subliminal mother to "Let Me Be Your Teddy Bear."*

... Put a chain around my neck
And lead me anywhere,
Oh let me be your teddy bear.

Baby let me be around you any night,
Run your fingers through my hair,
And cuddle me real tight.
Oh let me be your teddy bear,

* Copyright © 1957 by Gladys Music, Inc. Used by permission.
127

MEDIA SEXPLOITATION

This hardly describes a popular teen-age mating ritual. Even in America's maternally dominated society, few boys would submit to such a relationship with a girl friend. Humans often describe loved ones in verbalisms they project upon themselves—idealized realities, wishes, or fantasy fulfillments. Presley's "baby," then, became an unconscious synonym for mother while the highest paid star in the history of motion pictures assumed the role of a small infant.

The designation "baby," as used in popular music, is often a direct maternal reference. The euphemism for mother, sung by a quivering, immature male voice—pleading an unresolved Oedipal conflict intimately familiar to millions of young Americans—is frequently at the bottom of a song's financial success. These are the plaintive puberty pleadings of a maternally starved generation. The girl consumer identifies with the singer's love object—his mother. The boy consumer identifies with the singer and his sufferings. The formula is well proven and successful. Dad, of course, is totally ignored in this matriarchal game.

Bobby Curtola, another rock superstar, sang his way into early retirement by skillfully manipulating young America's Oedipal conflicts. "Call Me Baby" was one of his early best-selling records.

Call me baby, honey baby
Put your loving arms about me honey baby
Say it tender when we meet
Say it soft and say it sweet
Call me baby, baby, honey baby.

Is it conceivable a young man would want his sweetheart, girl friend, or lover, to call him "baby" and deal with him as though he were an infant child? Hardly! The song is aimed at Mommy, providing subliminal identification for the market.

Mommy's Many Pseudonyms

Paul Anka's first recording, "Diana," sold in excess of 8 1/2 million copies—the third largest-selling single record of all time. A national publicity campaign was launched over the enigma of Diana's identity. Several girl vocalists and actresses of the

early 1960s were considered as fantasy possibilities in publicity releases. Like most publicity department fantasies, however, these were simply nonsense—designed only to milk that high discretionary income from the pockets of teen-ager's parents.

Paul Anka, serving the Oedipal conflicts of North American teen-agers, serenaded his symbolic mother:

I'm so young and you're so old
This my darling I've been told
I don't care just what they say
'Cause forever I will pray
You and I will be as free
As the birds up in the trees
Oh please stay by me, Diana*

A handful of the hundreds of lyrics which utilize maternal identifications include Elvis Presley's "(You're So Square) Baby I Don't Care," Joe South & the Believers' "Walk a Mile in My Shoes," Bobby Vee's "Rubber Ball" and "Sharing You," and Frankie Avalon's "Welcome Home." Only once in a while does Mother get into a song at the conscious level as in Jo-Anne Campbell's "Mother, Please" and Roy Orbison's "Mama."

Father, as a symbol of dominance, authority, respect, and love, plays a limited role in mainstream popular American music. When he appears it is most frequently in the country and western field. One recording superstar, Jimmy Dean, made a fortune out of an idealized father projection in his "Big Bad John," followed by "Little Bitty Big John," and finally "P. T. 109," which dealt with John F. Kennedy's wartime experience. When the trilogy was completed, Jimmy Dean could have retired for three lifetimes to the French Riviera. All of which seems to prove that there is money to be made out of paternal, as well as maternal fantasies in the American dream.

* "Diana" words and music by Paul Anka © copyright 1957 by Pamco Music, Inc. © copyright assigned 1963 to Spanka Music Corp., 445 Park Avenue, New York, N.Y., for USA & Canada only. Used by permission, all rights reserved.

For many years, American culture has been discussed as a matriarchy. Women—both real and symbolic mothers—have long dominated the society, especially the children. Long-haired teen-age boys are precisely what mothers would have endorsed thirty years ago if their husbands had permitted them to get away with it. Long hair on male children used to be cut when the boy finished the Oedipal stage, rarely later than the fifth year.

Beatles Followed Bobbies

No discussion of popular music in America would be complete without mentioning the Beatles. The Beatles emerged from an evolution of musicians and composers that between 1956 and 1958, culminated in Elvis Presley. During a military service eclipse in Presley's career, a small army of Bobbies were hatched by the industry—Bobby Curtola, Bobby Vee, Bobby Darin, Bobby Rydell, Bobby Freeman, ad infinitum. The Bobby phenomenon died slowly during the early 1960s, when a brief, though intense, dance-fad period developed with Chubby Checker's "Twist." Dee Dee Sharp, Bobby Rydell, Little Eva, The Orlons, and the Dovells promoted dance songs such as "The Fly," "The Pony," "The Hully Gully," "The Mashed Potato," "The Locomotion," "The Bristol Stomp," "The Hitchhiker," "The Limbo Rock" and "The Wah-Watusi."

These dance fads came into vogue after large investments and heavy promotion expenses, but few stayed alive long enough to yield either high or sustaining profits. Market segmentation and segment isolation began to evolve as a more dependable music merchandising strategy.

Teeny-boppers are young teens, thirteen to fourteen and preteens, eleven to twelve. Their music is called bubblegum, designed for fans still young or innocent enough to chew gum rather than smoke tobacco or pot. Toward the end of 1963, no bubblegum music appeared on national U.S. hit surveys. The market was wide open.

Already a phenomenal success in England, the Beatles' skilled marketing technicians invaded America. By January 1964, songs such as "I Saw Her Standing There," "I Want to Hold Your Hand," "From Me to You," "She Loves You,"

Subliminal Rock

"Please Mr. Postman," "All My Lovin'," and "Hold Me Tight" appeared in the top ten. During February, Ed Sullivan captured 94 percent of the Class A time Sunday night television audience when he featured the Beatles for only fifteen minutes on his national variety show.

The craze was on. Teeny-boppers drove their parents into distraction over the purchase of Beatles dolls, records, T-shirts, etc. The Beatles sold everything that could be attached to their name and image.

It is impossible to determine how much of the Beatles fad was actually created (in the sense of adding something new) and how much was merely a reflection of psychosocial dynamics already operating in Western society. Very likely, the Beatles both innovated as well as attached themselves to the undercurrents of the past.

Though the four Beatles were the only visible portion of the empire, there were several hundred skilled—though invisible -- technicians behind the scenes who created and manipulated the illusions. No one will likely ever know for certain which portions of what the public perceived as the Beatles was actually produced by the four young men or their staff. For example, the Beatles often recorded separately, and their four (or more) recordings were mixed electronically for the final album. The technique gave their engineers complete control over what finally appeared.

Plaintive Puberty Pleadings

An entire book could be devoted to a study of the lyrics written for the early Beatles music. It would probably make dull reading, however, as the puberty agonies portrayed become highly repetitious. These songs did, nevertheless, tell the teeny-boppers what they most wanted to hear. And many parents probably felt a sense of relief when their kids dropped the ass-bumping sexuality of pre-Beatles groups. Once established, the Beatles became one of the few groups engineered to transcend market segmentation and achieve almost universal appeal. According to Beatles biographer Hunter Davies, every Beatles album, even before 1968, sold in excess of one million copies. The retail price became higher and higher as they milked the market for all it was

worth. One multimillion-seller album, *Abbey Road*, sold for ten dollars. A publicity release from the Beatles' management had the temerity to state that fans should be grateful they could obtain the record even at that price.

In 1968 the industry's most successful album was released by Capitol Records—*Sergeant Pepper's Lonely Hearts Club Band*. As a monument to electronic gimmickry, *Sergeant Pepper* was a work of art. The album—by the producer's own admission—required over four hundred hours to record. Perhaps strangely, the album reflected despair, hopelessness, and the futility and hypocrisy of modern life's illusions. To the uninitiated parent, however, the record appeared gay, light, and even humorous. Minor portions were perceived by the teen-age audience consciously, but the largest portion was heard only at subliminal levels.

Side One concerned illusion and means by which people hide truth from themselves. The side began with the business of show business, the greatest illusion of them all. Drugs were dealt with in the songs "Fixing a Hole" and "Lucy in the Sky with Diamonds"—a not so hidden reference to LSD.

Lush verbal imagery and musical phrase distortions conveyed the hallucinations from an acid trip:

"With tangerine trees and marmalade skies . . ."

Refusals by parents to face the truth or deal with realities were caustically dealt with in "Getting Better," the parental illusion of their idealized relationship with their children in "She's Leaving Home," which pictured parents after their daughter had run away from home:

We gave her most of our lives . . .

We gave her everything money can buy...

The song's narrator sings in counterpoint to the lyrics:

She's leaving home after living alone
For so many years*

* "She's Leaving Home" by Lennon/McCartney © 1967 Northern Songs, Ltd.

Subliminal Rock

Side One concluded with a return from disturbed family relationships to the illusions of show business. Side Two opened with a song by George Harrison, "Within You Without You," which summarized the meaning of Side One.

The space between us all, and the people who Hide themselves behind a wall of illusion.*

The next three compositions considered life without drugs or hypocrisy—the sterile, ritualized roles people play. The first "When I'm Sixty-four," ridiculed the life of an elderly couple; the second, "Lovely Rita," made fun of romantic love, extolling the tribulations of a Liverpool whore who procured through her respectable job as a meter maid. The third, deceptively titled, "Good Morning, Good Morning," desolately described the futility and banality of life. The reprise of Sergeant Pepper's theme changed dramatically. Sergeant Pepper was no longer the outrageously funny character who promised smiles and entertainment. Repeating the line four times, the Beatles sang "Sergeant Pepper's lonely." In summary, the final song, "A Day in the Life," questioned whether man could live without his illusions.

A Literature for the Young

Heady stuff for teen-agers? Jon Eisen in *The Age of Rock* compared Sergeant Pepper with T. S. Eliot's *Wasteland* in its near desperate reflections upon contemporary life. Dealing—for most of the fans—at subliminal levels, the Beatles became spokesmen for their generation who resisted the status quo. Their record company simply attached their resistance, quite normal resistance among the young at least since the times of Socrates, to the mass merchandising of music. The Beatles even, at one point, exposed themselves as illusions or put-ons created by their early manager Brian Epstein. They declared publicly that from Sergeant Pepper onward, they planned to be themselves both off stage and on. Their fans believed

* "Within You Without You" by George Harrison © 1967 Northern Songs, Ltd.

them, to the tune of tens of millions of dollars in record purchases.

At the subliminal level, Sergeant Pepper was heavily integrated with sex, drugs, and revolutionary politics. It is difficult to determine where the line or threshold lies between conscious and subliminal perception for any stimuli as complex as Sergeant Pepper. One thing is certain, however. Parents never got the message, though most of them strongly rejected Sergeant Pepper without consciously realizing why. Of course, this parental rejection played right into the marketing technique, virtually assuring the record's success.

"Jude" Hits Jackpot

One of the most popular recordings of 1968 was the Beatles single "Hey Jude"** and "Revolution." "Revolution" deals with politics and was sung by John Lennon—the symbolic father of the Beatles' archetypal family. Paul McCartney, who consistently portrayed a maternal role in the family, sang "Hey Jude," providing spiritual advice in the form of drugs as an escape route for pain.

Two meanings for "Jude" appeared as likely symbology in the song. "Jude" could have referred to Judas who betrayed Christ under the guise of friendship. Heroin, of course, at first seems to be a friend before it betrays the user into addiction. The second possibility involved the Apostle Jude who warned against those who call themselves Christians while living hypocritically in a morally loose society.

The haunting voice of McCartney sang, "Let her into your heart," "Her" meaning the drug and "heart" the pump that circulates drug-laden blood through the body—so "you can start to make it better."

During the lonely opening verse, the drug injection occurred. In the second verse, musicians joined to make the sound (life) more full and complete. The lyrics tell us, "Don't be afraid." "The moment you let her under your skin, you begin to make it better."

**"Hey Jude" by Lennon/McCartney © 1967 Northern Songs, Ltd.

The third verse said, ". . . anytime you feel the pain, Hey Jude-refrain."

"Refrain" means, in one sense, leave it alone. But, the inverse symbology means repeat the chorus or repeat the injection at the end of each good period when the pain returns. The verse explained that only a fool pretends there is nothing wrong with empty feelings and avoids being helped by the heroin. The reference to "cool" and *'a little colder" is curious. A common symptom of the deprived addict is being continuously cold. The message here is why be cold when "she" or "her" is available.

The narrator, or drug pusher, repeats his plea in the fourth verse, asking "don't let me down." All you need do is "go and get her" and "let her into your heart."

The fifth verse advised, "Let it out and let it in." Let out inhibited emotions and feelings, let the drag or syringe into your body. "You're waiting for someone to perform [synonym for trip] with." "Don't you know it's just you." You are all that is necessary. "The movement you need is on your shoulder," suggesting either the arm used for the injection or the monkey on your back or shoulder. The final verse counseled, "don't take it bad"—a bad trip should be avoided. "Make it better," by releasing inhibitions and fears. Toward the end of the song, a scream is heard for "Mamma!"—a cry for help, a plea for rescue from the drug addiction.

As the song progressed, a screaming, maniacal chant is heard in the background—providing a contrapuntal theme to the lyric. The chorus chanted, "you gotta break it"—an apparent reference to the habit—"you know you can make it," "don't go back," or in other words, Stay clean! Jude's future at the conclusion is uncertain. The audience never found out whether Jude had kicked the habit or gone on to another fix. The probability that the addiction continued, however, appeared far more likely. "Hey Jude" could, to put it conservatively, reinforce a tendency toward addiction, making it appear a logical solution to a young person's normal conflicts with authority, society, and the maturation process.

Immortality May Be Forever

Any hope the Beatles would eventually run their course and disappear into limbo is purely wishful thinking. Their pervasive influence upon young people all over the world persists.

In 1973 two anthologies were released: Beatles 1962-1966 and Beatles 1967-1970. Both albums were million sellers within three weeks. A year later, both albums were still among the top hundred in Current LP Sales, according to Billboard. George Harrison's *Living in the Material World* and Paul McCartney's *Red Rose Speedway* were also released in 1973 and were instantly successful.

In interviews with young record purchasers in 1974, many admitted that in spite of the high cost of new Beatles records, they purchased them usually without hearing the music. None could explain why. Their behavior resembled that of either robots or Pavlov's dogs responding to bell stimuli.

Keeping the Beatles myth alive with manufactured rumors or pseudo-news about an eternally promised Beatles reunion, the news media helped perpetuate the mythological image. For example, a well-engineered publicity release in *Newsweek* of March 26, 1973, commented upon the new record releases of the folk heroes of the American dream-marketing industry:

It was, as producer Richard Perry noted, the first time the three have played together since the Beatles. But any future reunion is pure conjecture. An awful lot of impure conjecturing was going on including the possibility, encouraged by business manager Allen Klein, that the three Beatles would remain in L.A. to record a real John, George, and Ringo album.

The above logic is much like the old question "Will she or won't she?" As long as no one is certain, she will be courted, pursued, indulged, and kept alive in our fantasies.

No one today questions the Beatles' impact upon Western society. They were successful in many languages, even reaching into the collective unconscious of such tradition-oriented cultures as the Russian and Japanese. The mythology follows each of the four young multimillionaires as they grow

older and journey from wife to wife and from one misadventure to another. They are viewed as the initiators of an important epoch of history, the founders of popular culture, and the beginning of an entire army of popular music heroes who exploited their tradition.

However, when anyone asks direct questions as to the Beatles' contribution to Western society, the answers are always vague, unspecific, and usually involve some aspect of the mystique. During several hundred interviews with both children and adults, no one appeared to have any exact idea about the specific differences in their lives that might be directly attributed to the Beatles. Every answer given by these respondents could have been said of other musical groups going back into the 1920s, 30s, or 40s.

A Value System Changed

The answer was amazingly simple and so shocking that no one had apparently put it together. The Beatles popularized and culturally legitimatized hallucinatory drug usage among teen-agers throughout the world.

Hallucinatory and addictive drugs had never before been a part of any society's main cultural value system. Even in places like Indochina, where the French legalized opium as a technique of population management and control, drugs were confined to a minority of users—usually the economically or politically disenfranchised. Certainly, drug usage had never before in the world's history been advertised heavily—as a record promotion technique—by popular music directed at adolescents.

An examination of best-selling music lyrics during the five years preceding the Beatles failed to turn up many song lyrics that could even remotely be interpreted as drug ballads. Pre-Beatles lyrics were crammed with overt and covert sexual symbolism. Death was not an infrequent symbolic entity celebrated subliminally in popular song. But drugs were simply not being pushed, even though drug usage was, as it had always been, apparent among American society's disenfranchised fringes. The Beatles became the super drug culture prophets and pushers of all time. Drugs, of course, ultimately

involve self destruction, and death, or withdrawal from reality.

Western society, especially England and North America had been well primed for expanded drug usage through years of conditioning by pharmaceutical, alcohol, and tobacco advertising. Media long ago established a culturally accepted legitimacy for the use of chemical solutions for problems of emotional adjustment. For the music industry to expand one step beyond household psychogenic products to hallucinatory drug utilization by teen-agers was so simple that even a child should have been able to figure it out. Children did figure it out, of course. No one outside the industry got wise to what was going on, nor did they even suspect how the marketing plan worked.

The Bridge to Happiness

According to Billboard, "Bridge over Troubled Water" sold over 5 million copies during 1969 as a single recording. The album sold over 4 million copies—the second highest seller during a single year in the history of record sales. (The Beatles' Sergeant Pepper was the first.) "Bridge," however, as single and album, received a total of five of the recording industry's Oscar equivalents—the Grammy Awards—in 1969.

Paul Simon and Art Garfunkel won best-selling single best-selling album, best-engineered single, best-engineered album, and best composer.

Paul Simon, the composer, claimed he took a month to write "Bridge" and another month to record the composition. The rather simple, unassuming final recording lasted four minutes and fifty-two seconds—rather long for the average single. For Simon, this was a major project. His other hit records were composed, so he claimed, in only a day or two.

As Simon explained in an interview with Jazz and Pop Magazine, "I wanted to create a feeling of comfort. The words are relaxing, warm, almost euphoric. My music has always been different from what's normally on the top ten. I've been quite successful. I hadn't recorded for about a year and a half. The listening public wondered where I was. I knew the song would be successful. I don't buy the American Bandstand success formula. I've always done my own musical

Subliminal Rock

thing. The secret to me has been a genial fusion of music and lyrics."

Whether the above statement was written by Simon or one of his many publicity writers is irrelevant. The usual vague, meaningless euphemisms for reality—relaxing, warm, euphoric, musical thing, genial fusion—says nothing really about what the composer was doing in "Bridge."

As a very skilled merchant of symbolic values in both words and music, Simon knows better. Illusions are a tough business. In order to reap the millions of dollars he has taken from teen-age record buyers, in the most competitive business in the world, Simon must be a skilled professional. He, his financial backers, musicians, arrangers, and electronic technicians must know precisely what they are doing—or they simply won't succeed. The hundred or so invisible specialists who surround them put everything they had into the song, along with the quarter of a million dollars of capital investment required to launch a new record nationally.

"Bridge," at first hearing, is crude—almost amateurish. The beat is weak and undanceable, even phlegmatic. Neither cracking drums, electric guitars, nor a hard-driving bass were utilized. At the beginning, a weak, psalm-playing piano appeared. After the initial verse, faraway violins, vibraphone, softened bass, and echoing drums formed the background. Indeed, at the time "Bridge" was released, it seemed to have done everything wrong—just the opposite of current trade practices. There is simply no way to explain the success in terms of what was cognitively perceived by music fans. (See Appendix A.)

A Feeling Massage

"Bridge" dealt primarily with feelings in its target audience, massaging these feelings with subliminal stimuli. When trying to probe the subliminal level of the lyric, the first question was simply, Who is talking to whom about what, and why? Specifically, who was "I"—the person singing? A list of people representing both personal and occupational relationships for teen-agers was prepared. All those included were individuals with whom teen-agers were likely to have a close, familiar, intimate, and trusting relationship—the kind and

quality of relationship suggested by Art Garfunkel's voice on the recording. Included were twenty-two possible designations for "I"—mother, father, motel owner, brother, sister, drug pusher, hairdresser, boyfriend, girl friend, sweetheart, mechanic, minister or priest, gas station attendant, teacher, etc. The list was presented to roughly fifty teen-agers who were asked to check off the single most likely candidate for the "I" in "Bridge."

After they learned what they were supposed to do, roughly 30 percent of the teen-agers refused to play the game. Many rationalized that they could not make up their minds. Others in this group simply refused to try. Avoidance behavior was clearly apparent.

Roughly another 55 percent provided varied answers—mother, father, etc. These appeared random and spread out across the entire list.

Roughly 15 percent of the students cited drug pusher as the "I" in "Bridge."

The reader may consider this possible interpretation as absurd. For a moment, however, consider the hypothetical possibilities.

If the "I" or the singer is a drug pusher, what he is describing in the song is a drug trip. His customer—or addict—is the young audience bewildered by the fast-paced, automated, depersonalized, lonely, complex, and powerful society.

When you're weary, feeling small,
When tears are in your eyes . . .*

"Bridge," therefore, becomes symbolically a drug user's guide to withdrawal into a syringe-injected hallucinatory drug experience—most probably heroin—but this could be also interpreted as speed or amphetamines. The lyric extols the promise of drug relief from depression, loneliness, and uncertainty. The music symbolically forms the trip itself. The verses are sung in two-part harmony, indicating to the audience subliminally that two people are on the trip—the listener and their drug-peddler guide.

*© 1969 Paul Simon. Used with the permission of the publisher.

Subliminal Rock

The pusher is talking, much like a physician on a television pharmaceutical advertisement, to weary and alienated young people whom the world forces into tears. He is "on your side" when "times get rough" and when "friends can't be found."

The pitchman drug pusher claims he acts as "a bridge over troubled water"—a support to help the audience over the turbulent rapids of day-to-day life. The first verse provides a come-on, an opening pitch, much like the warmup used by insurance or encyclopedia salesmen. The second verse is a stronger focus upon the product through symbolic archetypes and imagery. The third verse really gets down to business, presenting a hard sell, deep in meaning and subliminal significance.

The musical arrangement during the first and second verses suggested a feeling of agitation, discomfort, imbalance, and insecurity. As the music moved into the third verse, parallel with the lyric story line, it conveys a feeling of euphoria, security, and relaxation as the drug takes effect.

A Search for Security

In the first verse the music begins with a lone piano chording, as Simon specified in the published arrangement, "moderato ...like a spiritual." The spiritual piano is sustained throughout the arrangement, alternately dominant and passive in the background. The piano symbolizes unconscious remnants of childhood feelings such as love and protection derived from Mother or the Sunday School sense of security in being watched over by Jesus.

As Art Garfunkel's voice begins in the first verse, he sings of "being weary, small, of tears, of being down and out." In the published arrangement the piano is directed to play "rubato"—a rhythmic give and take, a lingering or hurrying over notes. Time (meter) is bent. The piano reflects the audience's unstable state of mind or emotion. In the second verse the listener is still "down and out," but now "on the street." The street of life is where the troubled water swirls, the place where society rushes frantically to nowhere. The street is loud, impersonal, and cold. The pusher promises. "when evening falls so hard, I will comfort you."

Evening is symbolic of death and darkness, perhaps the colorlessness of American society.

The pusher declares his willingness to "take your part"—become the audience, suffer for them while they escape through drugs. "When darkness comes and pain is all around," the pusher will provide "a bridge over troubled water." The line, as sung, includes a brief pause before and afterward.

"And pain is all around." Pain in the young audience's minds must be avoided at all costs. Harsh realities and dark images of death must be somehow put aside. As the second verse is sung, the orchestration produced a vague discomfort and feeling of uneasiness.

The rhythmically unstable piano joins a low-key, quiet vibraphone at the beginning of the second verse. The discord literally jars audience attention, as the chord is in a different key from the song. At this point, the electronic bass plays a series of dominant notes which slide from a low E-natural up two octaves to an A-flat. The sliding notes move from an extreme low to an extreme high, unconsciously elevating the audience to a higher plane in the arrangement's subliminal background.

And Finally the Needle

The third verse involves the actual syringe injection and the comforting assurance that—if needed again—the pusher will be available with more. A long pause appears between the second and third verses, suggesting the time it takes to prepare for a drug injection.

To "sail on" is to be free of fear and inhibition, to achieve the escape sought in the second verse. "Sail" conveys a feeling of light, liveliness, grace, and freedom—as opposed to the second verse's death imagery. "Sail" even suggests the flight of a bird—the release from reality and its pain, free of the social gravity that forces individuals into the dirt of the second verse's "street," energy—not weariness; feeling big, tall, significant—not "feeling small." "Sail on by" is opposed to the second verse's "Lay me down."

"Silvergirl," in the first line of the third verse, is one of the teen-age euphemisms used to describe a hypodermic syringe.

Subliminal Rock

In "Bridge" the pusher speaks to the syringe as he injects the drug. "Sail on silvergirl." "Silver" refers generally to the shiny needle and "girl," of course, to youth, fertility, rebirth through drugs, and the narcotic itself.

"Sail on by" carries the drug from body into mind. "Your times has come to shine," the pusher says to both the audience and the syringe—time to work or "shine."

"All your dreams are on their way" is a separate sentence, yet on the record sounds like a subordinate clause, part of "Your time has come to shine." Simon, apparently, handles the phrasing like this to catch the audience off guard and more easily reach into their unconscious. The pusher vocalist speaks to his audience after the injection. "All your dreams are on their way." He is heavily pitching the drug, emphasizing its miraculous results. "See how they shine" described the audience's fantasies and dreams as these illusions come alive and true. "If you need a friend, I'm sailing right behind." The pusher and his drug-loaded syringe are right there with you, audience, so don't feel alone.

The last sentence of the third verse differs from the last sentence of the first and second verses. The drug pusher pitches, "I will ease your mind." This might be called the punch line of the drug pitch.

After the users (audience) have tried the drug, after their fantasies have become realities, after they have escaped from the harsh brutalities of life, and after the drug trip is over, the pusher will ease their minds by relaxing their anxieties about drug usage, coming down off the trip, and assure a drug source for the next trip to ease the "troubled water."

After the electric bass's low to high slide in the second verse, the bass works throughout the rest of the song, serving as muted background. At the start of the third verse, the drums are consciously apparent at the beginning of the drug trip. The drums produced a muddy and unreal tempo, quite different from straight timekeeping. The drums, however, usually remained buried deeply in the background under the other instruments.

Only the snare drum intruded upon consciousness with any clarity, but it also remained an unclear, though steady, background echo. The snare copied the heartbeat at seventy-two

beats per minute (4/4 time) during the first two verses. The snare tempo induces a state of prehypnotic suggestibility as the listener perceives the snare only subliminally.

Bass and drums work similarly during the third verse—a thumping seventy-two pulses per minute, carried into the fantasy of "the shining dream" during the third verse.

Violins entered the third verse, adding another fantasy dimension to the music. By increasing the volume of musical background, the subliminal dimensions of the drug trip expanded. The faint piano, however, presented a constant nagging reminder of the audience's once stable and secure past. The at first subdued, then dominant bass, drums, violins, and vibraphones carried the audience along on their trip where "all your dreams are on their way."

Loneliest Scene in Town

In response to subliminal meanings for words and music, one of America's most repressed forms of sexual communication appears in teen-age dancing. One of the readily observable effects of highly amplified sound or music is isolation. People in a crowded room can be totally isolated from one another by simply increasing the music amplifier's volume level. No one communicates even through eye contact. Speech is not attempted. There is very rarely physical touching. Each individual sits staring into an empty space—usually a very small, unoccupied space. Communication disappears. Each appears carried away by his or her very own, very personal, and very secret fantasies.

When couples dance to highly amplified rock, a similar isolation occurs. Many of the dance movements—pelvic actions, self-touching, and leg and body movements—are frankly sexual. Everyone appears not to notice, however, and the secret is well kept. No touching is permitted, not even with eyes.

The partners skillfully avoid looking at or physically touching their companion. Each appears entirely alone. This isolation is often described by the phrase "doing your own thing." Any overt gesture that involved touching, intimacy, or gentle caressing during these dances would be considered crude, uncouth, and annoying—a violation of both privacy and protocol.

Subliminal Rock

There is a strong resemblance to these teen-age dances and the relationships observable at a drug party. Anyone who believes marijuana is a party turn-on makes a serious error. Hallucinatory drugs are more accurately described as turn-ins. One of the most effective ways to wreck a party is to introduce pot or hash. Individuals rapidly end up doing their own thing alone. The party fragments quickly from group interaction to individual trips deep inside each person's head. The participants sit on the floor giggling nonsense to themselves. The inside fantasy deludes individuals into believing they are eloquent and sensitively communicative, but it is only another fantasy.

Even today, Americans' unwillingness to deal with the realities of drug usage is astonishing. Should the reader still believe the power of a popular record is insignificant, consider how much advertising media would have to be purchased by an advertiser to reach the audience for any of the records cited in this chapter. Then compare the selling power of the most creative, subliminally loaded, powerful, and most expensive ad possible to create. The selling power would still not even begin to approximate the high-credibility source impact of a single release by an established music group. Why these drug fantasies, designed to appeal only to the unconscious, sell records is not entirely clear nor is it logical or reasonable unless you are willing to accept Freud's notion of the human "death wish" or "death instinct." Nevertheless, death and self destruction are clearly successful subliminal merchandising techniques in alcohol, tobacco, drugs, and other products. Why shouldn't they sell records? Just think—it all began with the Beatles.

1. Introduction
2. Rap and Hip Hop
3. Pop Music
4. Rock and Heavy Metal
5. Country Music
6. Conclusion
7. Footnotes

Introduction

Practically everyone has seen or heard of the satanic symbolism used by rock and heavy metal bands, particularly dating back to the 1980s when Ozzy Osbourne, Motley Crue, and many others incorporated satanic pentagrams, images of devils, and even dramatized human sacrifices into their performances and lyrics. But after a while the whole “satanic shock rock” fad faded into the past with most musicians eventually abandoning satanic imagery and themes. This was not the end of the story though, because accusations of satanism and secret messages would resurface again in the 21st century, and weren’t just limited to heavy metal or rock bands. Blatant Satanic symbolism made a strong comeback, this time, in rap and hip hop, and also in many seemingly family friendly teen idols, including female pop stars who are household names.

It’s not just any kind of Satanism that’s said to have been adopted by these pop stars—its Illuminati symbolism—from the infamous secret society talked about in many conspiracy circles. This “Illuminati” is said to be the puppet masters—the Invisible Empire believed by many—who follow conspiracy theories—to control the world. Yes, that infamous superclass secret society of billionaires, media moguls, European royalty, and elite politicians. Famous pop stars and rappers from Jay-Z and Rick Ross, to Rihanna and Christina Aguilera are said by many to be “satanic” or “Illuminati” and allegedly use Illuminati symbolism in their music videos, on their clothes, and wear Illuminati jewelry that goes unnoticed by those not “in the know.”

Since these stars appear in our living rooms on family friendly mainstream shows like *Good Morning America*, *Ellen*, and dozens of others—and are loved by virtually all the kids—they couldn’t possibly have anything to do with the infamous Illuminati or anything “satanic,” could they?

In this book I will show you in shocking detail just how many mainstream musicians with household names and millions of preteen fans are false idols pumping garbage into people’s brains while being presented as role models for children to look up to, learn from, and mimic. Many men and women of all ages actually idolize these musicians, and see them as modern day gods and goddesses. No, this is not a “backwards messages made the teens kill themselves,” kind of book. We will, however, look at the lyrical and visual content of mainstream, Grammy Award winning artists, whose songs are played on radio stations around the world, and we will analyze the various effects consuming such content on a regular basis has on listeners’ beliefs and behavior.

Aside from mainstream musicians being human products designed and manufactured by record companies that know how to mass produce novelty songs about love and relationships, many artists are promoting self-destructive, disempowering and callous materialistic ideas in their lyrical content and accompanying music videos. Exactly what is their purpose? What is this “Illuminati symbolism” people are talking about? Are some musicians really “in” the Illuminati secret society?

Living in the information age and because of various major world changing events appearing to unfold as if there’s a hidden hand pulling the strings, more and more people are stumbling across, or somehow finding the “Illuminati rabbit hole” through events like the September 11th attacks, the global economic collapse, or the ever-increasing Big Brother Orwellian surveillance society we are living in. A growing number of people are beginning to believe that the Illuminati are secretly in control of the government, banks, the mainstream media, and major world events. While many people are obviously disturbed by the idea that a powerful mystical secret society could be operating as a shadow government manipulating our planet, others, however, see the Illuminati not as a threat to our freedoms, our well-being, or the economy, but instead look up to them and see the Illuminati’s immense perceived power appealing just as countless people are drawn to gangster films and often fantasize about working for the Italian mafia because of the power certain mafia men wield.

Since the Illuminati mafia is considered to be the most powerful organization in the world, eclipsing by far the Italian mob, and as more and more people have learned about the Illuminati or heard about “Illuminati conspiracy theories,” an increasing number of people began to look up to them as “cool,” and the ultimate gangsters.

Many rap artists, as you know, not only portray characters who are gangsters, but some even use stage names taken from famous (real) gangsters or drug dealers, and in their songs and videos they brag about killing people, making tons of money, and sleeping with all kinds of women. More recently we’ve seen the emergence of artists incorporating Illuminati themes into their songs, dress, and music videos, so throughout this book we will look at the emergence of Illuminati symbolism and lyrical content in mainstream music today, as well as the psychological and social effects of simply listening to music. Many still deny that listening to music can have any ill effect on people, let alone society, but we’ll take a look at what famous musicians and media moguls have to say about the subject, as well as some very serious scientific studies into the matter.

There is always the issue of parental control to manage the content children are exposed to, but as you know, most artists are falsely advertised as child-friendly, or later change their image and message to something more hardcore after they have achieved mainstream success with a chart-topping album or two. Many of the artists in this book you may be familiar with, or even a fan of. You’ve probably heard their songs hundreds and hundreds of times, but you’re about to take a close and

revealing look at them, and I'm sure you'll never see them the same way ever again.

Of course most artists don't write their own songs and they are just actors, essentially, performing songs their studios purchased with the goal of entertaining the audience with lyrical content that would resonate with the masses. The 1990s duo Milli Vanilli is a classic example showing how artists are often assembled and created by studios, not organically developed by a group of talented kids who are friends and passionate about singing, but instead by industry professionals who know how to create carefully crafted superstars who are then sold around the world.

Lou Pearlman, for example, created various super successful boy bands like 'N Sync and the Backstreet Boys, and was later sent to prison after being convicted of fraud for scamming people out of an estimated \$300 million dollars.¹ The man had no experience in the music industry, but because of his slick, con artist mind, was able to build those various boy bands and launch them to stardom.

It's important to note that the music industry financially supports artists whose music preaches socially destructive messages, and builds them up as role models who the brain-dead mainstream music loving mentally enslaved masses worship as idols. The fact that many musicians achieve massive success isn't necessarily because they are extremely talented—instead, it's a result of being chosen by a record label to be promoted because their songs encourage violent, immoral, and social destructive behavior. Their music is literally used to brainwash the listeners through social conditioning. I'm not saying all successful mainstream artists are bad, but a shockingly large number of them are simply pure trash.

Occasionally an artist who is an Illuminati pawn will actually produce a song which counters their very purpose for being promoted, as in the case of Eminem's 2004 hit *Mosh*, a blistering attack against George W. Bush and the War in Iraq. But in most cases such songs are overwhelmingly overshadowed and drown out by the extraordinary amount of content designed to destroy the listener's mind.

The Illuminati symbolism in music videos has gotten so blatant in recent years that even some mainstream news outlets have reported on the rumors and allegations surrounding various artists. In previous years, Illuminati conspiracy theories had sparked bestselling books like Dan Brown's *Angels and Demons*, and even some popular films like *Tomb Raider*, starring Angelina Jolie, where the plot revolves around her battling against the Illuminati as they seek a device that will give them ultimate power. More recently the Puma clothing company has released an Illuminati themed clothing line titled "Shadow Society" featuring pyramids and sun symbols, two of the most popular Illuminati images, and rappers like Kanye West and even sports figures like LeBran James have been photographed wearing clothes featuring obvious Illuminati symbolism.

Some people believe the reason this symbolism has become so blatant is because the Illuminati themselves are partaking in the "revelation of the method" and openly displaying their power on purpose to brag about it as they are preparing to allegedly "externalize the hierarchy" and finally announce their presence to the world as the supposed divine custodians of the "royal secret" who are preparing the planet for the arrival of the messiah (or more accurately, the antichrist).

Others see this as a way to muddy the water around the Illuminati in order to cover up for their political and banking activities by flooding society with disinformation in order to convince people that the Illuminati is just some kind of fictional myth involving rappers and pop stars, so the real Illuminati can continue to operate without disruption or people seriously investigating their existence and activities.

The Illuminati have even been accused of murdering many famous musicians, including Michael Jackson, Tupac, Whitney Houston, and others, by fans who say they were killed because they wouldn't go along with the industry's agenda or as a sacrifice to Satan for the final payment of their fame. While many of these allegations may be farfetched and unfounded, it is undeniable that a large number of industry elites have aligned themselves with this superclass cabal.

In the past, a small number of musicians have occasionally referenced the Illuminati in their songs hoping to warn people about their evil activities, although most of these artists are underground and are rarely, if ever, played on the corporate owned airwaves controlled by Clear Channel or similar monopolized markets. Some of these independent artists, such as Immortal Technique and Prodigy, have mentioned the Illuminati by name, while other rappers and rockers seem to be very well aware of the evil deeds of the brotherhood, a fact that becomes clear by simply listening to the lyrics of their songs or watching the music videos that accompany them.

But these independent artists who have warned about the Illuminati or who have tried to expose them, are vastly outnumbered by the growing list of mainstream artists who have openly, or subtly, embraced the Illuminati secret society as something they want their listeners to believe they are a part of, or affiliated with, in some way. And as I said before, most of these artists are pure trash, or what I call "satanic scumbags" and part of the mainstream (urine stream) music business.

Even thousands of years ago, philosophers like Plato, Aristotle, and Socrates understood the tremendous influence music has on its listeners. Aristotle recognized that music communicates emotion and can even shape people's character, warning, "If one listens to the wrong kind of music, he will become the wrong kind of person."

Plato said that music was once pure and conveyed only positive thoughts and emotions in the listeners, but later, "an unmusical anarchy was led by poets," who promoted "promiscuous cleverness and a spirit of law-breaking."²

Plato also wrote that, “They were men of genius, but they had no perception of what was just and lawful in music...And by composing licentious works [lacking legal or moral restraints]” they “have inspired the multitude with lawlessness and boldness.”³

Socrates, another major figure in ancient Greek philosophy, said, “Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten, imparting grace, and making the soul of him who is rightly educated graceful, or of him who is ill-educated ungraceful.”⁴

Christian philosopher Boethius said in the sixth century that, “Music is part of us, and either ennobles or degrades our behavior.”⁵

The ancient Chinese philosophy text, the *Shu Ching*, reads “for changing people’s manners and altering their customs there is nothing better than music.”⁶

Marilyn Manson, the satanic shock rocker from the 1990s stated that, “Music is the strongest form of magic.”⁷ As you know, music and music videos go hand in hand. Joseph Goebbels, the infamous Nazi propagandist and member of Adolf Hitler’s inner circle, said that motion pictures were, “one of the most modern means of mass persuasion,” and “film was one of the most modern and far reaching means for influencing the public that has ever existed.”⁸

Ted Turner, the man who founded CNN, the first 24-hour cable news network, stated, “You know that everything we’re exposed to, influences us...those violent films influence us, and the TV programs we see influence us. The weaker your family is, the more they influence you. The problems with families in our societies are catastrophic, but when you put violent programs before people who haven’t had a lot of love in their lives, who are angry anyway, it is like pouring gasoline on the fire.”⁹

David Puttnam, former Chairman of Columbia Pictures, and Academy Award winning producer of *Chariots of Fire* and *The Killing Fields*, said, “Movies are powerful. Good or bad they tinker around inside your brain. They steal up on you in the darkness of the cinema to form or conform social attitudes. They can help to create a healthy, informed, concerned and inquisitive society or, in the alternative, a negative, apathetic, ignorant one.”¹⁰

Former vice president of Disney, Ken Wales, remarked, “As a member of this industry I wish that there were hundreds of stars and writers and directors standing here with me. I suppose they are out protesting toxic waste! Let me tell you there happens to be toxic waste in other areas besides our rivers. That happens in the pollution of our minds, our souls and our spirits!”¹¹

Eddy Manson, who was a popular composer for such films as *Born on the Fourth of July* and *Breakfast at Tiffany’s*, stated that, “We manipulate people like crazy in films...It’s a tremendous release. I can make you feel any emotion I want you to feel at any time. It’s a Machiavellian power we project gut to gut.”¹²

Gus Van Sant, the Academy Award nominated director of *Goodwill Hunting*, stated, “I believe the properly manipulated image can provoke an audience to the Burroughsian¹³ limit of riot, rampant sex, instantaneous death...The raw materials of inspiration include elements as primal and potentially frightening as violence, sex, and death...the primitive world of blood and flame is still with us.”¹⁴

Alan J. Pakula, the director of *All The President’s Men*, a film about the Watergate scandal based on the nonfiction book of the same name written by Bob Woodward and Carl Bernstein, admitted, “Movie violence is like eating salt. The more you eat, the more you need to eat to taste it at all. People are becoming immune to the effects: The death counts have quadrupled...they’re becoming deaf to it. They’ve developed insatiability for raw sensation.”¹⁵

Even Oliver Stone admitted, “The cynicism has now gone too far. We are becoming what the history books tell us late Rome was like—mired in decadent self-absorption and the lacking virtue.”¹⁶

Anton Lavey, the founder of the Church of Satan and author of *The Satanic Bible*, wrote, “Many of you have already read my writings identifying TV as the new god. There is a little thing I neglected to mention up until now—television is the major mainstream infiltration for the New Satanic religion.”¹⁷

A 1980 study by George Washington University researchers found that Hollywood’s producers, writers and directors view themselves as, “crusaders for social reform in America.”¹⁸ Lichter, Lichter & Rotman conducted a survey of 240 journalists at major national media outlets such as The New York Times, Washington Post, Newsweek, Time magazine, U.S. News & World Report, Wall Street Journal, ABC, CBS, NBC, PBS, etc., and asked them their political attitudes and voting patterns. The report showed that most people at these companies had liberal views and the findings were later published as a book titled *The Media Elite*.

A famous rant about the power of television by the character Howard Beal in the 1976 film *Network* still rings true today, when he shouted, “This tube can make or break presidents, popes, prime ministers...This tube is the most awesome God-damned force in the whole godless world, and woe is us if it ever falls into the hands of the wrong people.”¹⁹

The man credited as the father of public relations is Edward Bernays, and early in the twentieth century he was a master of social engineering, propaganda, and shaping public opinion. Bernays was also the nephew of the famous

psychologist Sigmund Freud, which may help explain how he became interested in psychology. In 1928 he published a book titled *Propaganda* that described his methods for shaping public opinion and people's attitudes and behaviors through the use of mass media. A quick glance over several excerpts from *Propaganda* reveals just how powerful the control of information is to anyone wanting to influence large numbers of people, or society as a whole.

Bernays wrote, "Those who manipulate the unseen mechanism of society constitute an invisible government which is the true ruling power of our country. We are governed, our minds are molded, our tastes formed, our ideas suggested, largely by men we have never heard of...in almost every act of our lives whether in the sphere of politics or business in our social conduct or our ethical thinking, we are dominated by the relatively small number of persons who understand the mental processes and social patterns of the masses. It is they who pull the wires that control the public mind, who harness old social forces and contrive new ways to bind and guide the world."²⁰

He went on to admit, "Whatever of social importance is done today, whether in politics, finance, manufacture, agriculture, charity, education, or other fields, must be done with the help of propaganda. Propaganda is the executive arm of the invisible government."²¹

Bernays also revealed, "The invisible government tends to be concentrated in the hands of the few because of the expense of manipulating the social machinery which controls the opinions and habits of the masses."²²

This is strikingly parallel to what George Orwell said in his classic novel *Nineteen Eighty-Four*, where he wrote, "All the beliefs, habits, tastes, emotions, mental attitudes that characterize our time are really designed to sustain the mystique of the Party and prevent the true nature of present-day society from being perceived."²³

Edward Bernays can be largely credited with making cigarette smoking popular and appearing cool because in 1929 he was hired by the American Tobacco Company in order to help promote smoking and increase their business. He did this by hiring a group of attractive female models to light up cigarettes while marching in the New York City parade in order to break the taboo of women smoking in public. He coordinated this stunt with a press release saying they lit up "Torches of Freedom" to support women's rights. The following day *The New York Times* ran an article with the headline, "Group of Girls Puff at Cigarettes as a Gesture of Freedom"²⁴ He really was an evil genius.

Bernays was also the man responsible for diamond rings becoming synonymous with marriage and love. The De Beers diamond company (a monopoly really) hired him to condition the public into associating a diamond ring with love. Before this, women's wedding rings were simply a gold band, but Bernays was able to use his propaganda techniques to condition (brain wash really) both men and women into believing that when a man proposes marriage to a woman, he needs to do so with a large diamond ring. "Diamonds are a girl's best friend," and "a diamond is forever." Get it?

It's foolish to deny the power of music and musicians, or to deny that songs and music videos are often very persuasive pieces of propaganda. Musicians often affect fashion, starting new trends and even creating new words and catch phrases. I'm sure you're familiar with "grills," "bling," and maybe "getting jiggy with it." Many listeners clearly copy the dress and style of their favorite musicians, and some songs are admittedly designed as antiwar protest anthems, or to bring attention to various social causes. Declassified documents show that the FBI wanted to dig up dirt on (or frame) John Lennon and deport him from the United States because his antiwar activities in the 1960s were undermining the government's pro war propaganda regarding Vietnam.²⁵

It's not uncommon that concerts are held to raise money for various charities or causes. So if songs can be used to support the antiwar movement, or encourage people to act in a positive way, why is it that so many people scoff at claims that music can be equally influential in negative ways, and promote socially destructive behaviors as well?

It's undeniable that music can bring people joy or inspire them to help others—so why is it so many people deny that it can do exactly the opposite? The truth is, most artists, record labels, and studios know the power their music holds, good or bad, but will never betray the secret of their success.

When people say "have a nice day" or "drive safely," they are encouraging those thoughts to permeate your mind. It feels good to hear positive and uplifting words of encouragement. Conversely, if someone tells you "you're an idiot" or insults you verbally, you'll literally feel bad, mad, or anxious, and can easily have your emotions and state of mind affected simply by hearing a few words. If hearing a few little words can affect your thought patterns, emotions and actions, then what do you think entire songs set to a melody or beat do to the mind?

It should be clear to anyone with common sense that music can motivate or guide people's thought patterns and act as a catalyst for behaviors and actions, and it would be foolish to think that certain power-hungry people in corporations, governments, or even a secret society, wouldn't want to harness this power for their own goals, using music and celebrities as pawns in their propaganda game.

Media critic and former dean of the University of California, Berkeley Graduate School of Journalism, Ben Bagdikian, writes in *The New Media Monopoly*, that "The possibilities for mutual promotion among all their various media is the basic reason the Big Five [News Corporation, Time Warner, Disney, Viacom, and Bertelsmann] have become major owners of all

kinds of media. For example, actors and actresses in a conglomerate's wholly owned movie studio can appear on the same company's television and cable networks, photographs of the newly minted celebrities can dominate the covers of the firm's wholly owned magazines, and those celebrities can be interviewed on the firm's wholly owned radio and television talk shows. The conglomerate can commission an author from its wholly owned book publishing firm to write a biography or purported autobiography of the new stars, which in turn is promoted on the firm's other media.”²⁶

Bagdokian notes the Big Five, “have power that media in past history did not, power created by new technology and the near uniformity of their political goals,”²⁷ and that, “Technically, the dominant media firms are an oligopoly, the rule of a few in which one of those few, acting alone, can alter market conditions.”²⁸

Neil Postman in his classic media analysis, *Amusing Ourselves To Death*, explains that before radio and television, when information was spread through newspapers and books, it was of much higher quality, and his goal was to emphasize that, “under the governance of the printing press, discourse in America was different from what it is now—generally coherent, serious and rational; and then how [today], under the governance of television, it has become shriveled and absurd.”²⁹

The book argues that television as a medium, compared to books and newspapers, is extremely limited in its ability to transmit quality information because it is packaged into small sound bites and brief segments that are only two or three minutes long, which cannot begin to convey the details, historical context, or the complex ideas needed to transmit a complete and quality message to the audience.

Postman concluded that our mass media infused future may be a mix between an Orwellian nightmare and a Huxleyan circus,³⁰ saying, “In the age of advanced technology, spiritual devastation is more likely to come from an enemy with a smiling face than from one whose countenance exudes suspicion and hate. In the Huxleyan prophecy, Big Brother does not watch us, by his choice. We watch him, by ours. There is no need for wardens or gates or Ministries of Truth. When a population becomes distracted by trivia, when cultural life is redefined as a perceptual round of entertainments, when serious public conversation becomes a form of baby-talk, when, in short, a people become an audience and their public business a vaudeville act, then a nation finds itself at risk; cultural-death is a clear possibility.”³¹

Some people point to the Tavistock Institute and the Rockefeller Foundation as a major cause of this evil for their studying of mainstream music and allegedly using their findings to influence society as a whole. The Tavistock Institute was created in Britain in 1946 to study group behavior and organizational behavior, and were funded by a large grant from the Rockefeller Foundation. In 2008 the Rockefeller Foundation's estimated assets were reported at \$3.1 billion dollars, of which \$137 million dollars were given away in grants.³² This is the same foundation that funded the CIA's MK-Ultra experiments in mind control which began in the 1950s.

The notorious Nazi, Dr. Josef Mengele, was also funded by the Rockefeller Foundation to peruse Eugenics programs,³³ and later carried out horrific human experiments in the Auschwitz concentration camp in Germany.

Others point to Operation Mockingbird, a secret CIA program exposed in congressional hearings in 1975, which uncovered the Central Intelligence Agency was secretly paying the editors, reporters, and news readers at the major media outlets over one billion dollars a year in today's dollars,³⁴ to act as propagandists and gatekeepers for the government and the establishment.

Thomas Braden, who worked for the CIA and was a director of Operation Mockingbird, would later reveal, “If the director of the CIA wanted to extend a present, say, to someone in Europe—a Labour leader—suppose he just thought, this man can use fifty thousand dollars, he's working well and doing a good job—he could hand it to him and never have to account to anybody... There was simply no limit to the money it could spend and no limit to the people it could hire and no limit to the activities it could decide were necessary to conduct the war—the secret war...It was multinational.”³⁵

A Senate Select Committee in 1975, called the Church Committee (headed by Senator Frank Church) was created to investigate the American government's covert influence over the mainstream media, including broadcast news, newspapers, and magazines. According to the Church Committee's report that was published about their investigation, “The CIA currently maintains a network of several hundred individuals around the world who provide intelligence for the CIA and at times attempt to influence opinion through the use of covert propaganda. These individuals provide the CIA with direct access to a large number of newspapers and periodicals, scores of press services and news agencies, radio and television stations, commercial book publishers, and other foreign media outlets.”³⁶

After the Church Committee released its report, *Rolling Stone* magazine published an article on Operation Mockingbird and named various prominent journalists who were alleged to be involved with it, including reporters for *The New York Times*, *The Washington Post*, *Newsweek*, *Time magazine*, *The New York Herald Tribune*, *Miami News*, and others.

Sig Mickelson, former President of CBS, was later asked if the CIA still maintained relationships with reporters, and he answered, “Yeah, I would think probably, for a reporter it would probably continue today, but because of all the revelations of the period of the 1970s, it seems to me a reporter has to be a lot more circumspect when doing it now or he runs the risk of at least being looked at with considerable disfavor by the public. I think you've got to be much more careful about it.”³⁷

It's fairly well known that *Ms.* Magazine, started by feminist activist Gloria Steinem in 1972, is accused of being funded by the Illuminati in order to promote the feminist revolution with the goal of breaking down the family structure and traditional gender roles.³⁸

If we look back over two hundred years ago and simply read the confiscated writings of Adam Weishaupt and the other original Illuminati members, we can see that even back then they understood the power of controlling information. Some excerpts from these writings explain, "By establishing reading societies, and subscription libraries, and taking these under our direction, and supplying them through our labors, we may turn the public mind which way we will."³⁹

"In like manner we must try to obtain an influence in the military academies (this may be of mighty consequence), the printing-houses, booksellers shops, chapters, and in short in all offices which have any effect, either in forming, or in managing, or even in directing the mind of man: painting and engraving are highly worth our care."⁴⁰

"We get all the literary journals. We take care, by well-timed pieces [articles], to make the citizens and the Princes a little more noticed for certain little slips."⁴¹

"The great strength of our Order [organization] lies in its concealment; let it never appear in any place in its own name, but always covered by another name, and another occupation. None is fitter than the three lower degrees of Freemasonry; the public is accustomed to it, expects little from it, and therefore takes little notice of it...it may be a powerful engine in our hands."⁴²

In George Orwell's *Nineteen Eighty-Four*, the Ministry of Truth was the department of the government that provided the citizens with all of their newspapers, films, textbooks, TV shows and novels. This department, Orwell wrote, "produced rubbishy newspapers, containing almost nothing except sport, crime, and astrology, sensational five-cent novelettes, films oozing with sex, and sentimental songs."⁴³ Their purpose was to keep the population distracted and out of the government's way so Party officials could maintain their power.

If you're not familiar with *Nineteen Eighty-Four*, it is a dystopic warning about how a corrupt government or group can manipulate the masses through the control of information, and is considered by many to be one of the greatest pieces of literature of all time. My previous book *Big Brother: The Orwellian Nightmare Come True* covers the eerie parallels between Orwell's fictional novel, and the very world we are living in right now, drawing from actual technology, government programs, and countless common sense examples that are making their way into the mainstream news.⁴⁴

Only a complete moron would think that government agencies do not massively influence the mainstream media today. Even those who expect such manipulation are often surprised to learn the extent of its practice and power. As time goes on, and if people open their eyes to see what's really going on, more and more people will realize, like President Bill Clinton's former advisor Dick Morris, that "the conspiracy theorists are right."⁴⁵

Let us now take a closer look at the mouth pieces and puppets held up as idols, gods and goddesses by millions of mentally enslaved mainstream music lovers. If it took seeing Illuminati symbolism in their videos for you to realize they are satanic scum, then you've been deaf, dumb, and blind, because if you simply listened to their lyrics or looked at the content of their character, it would have been as clear as day. The fact that you're reading this book right now shows you're on the right track though, and if you've only just caught a glimpse of their secret symbolism or heard rumors about it, get ready, because your eyes are about to be opened to a whole new world.

Rap and Hip Hop

Out of all the different genres of music, the emergence of Illuminati symbolism appears most prevalent in rap and hip-hop. An African-American pastor named G. Craig Lewis from EX Ministries out of Prairie, Texas said it's because, "The brothas aren't down with heavy metal,"⁴⁶ referring to the use of satanic imagery and messages that, for some time at least, had become synonymous with heavy metal music.

One other likely reason for the Illuminati to be invoked in rap and hip hop is because the genre itself is largely dedicated to promoting a materialistic, hedonistic, violence driven message—at least mainstream hip-hop and rap, that is. Of course the genre has been hijacked and perverted by the music monopoly corporations that have twisted its theme into something completely contrary to the message of its founders. Since the Illuminati represent the ultimate pinnacle of power and evil, it is almost a natural evolution for rappers to move beyond portraying ordinary gangsters to wrapping themselves in the Illuminati flag as they pose as rich and powerful badasses. Invoking Illuminati imagery has become so popular in rap music that an episode of *The Cleveland Show* (an African American cartoon for adults) depicted the idea that a secret society made up of famous rappers (Kanye West, Nicki Minaj and others), were a part of the "Hip Hop Illuminati." The artists portrayed in the show actually did the voiceovers themselves. Kanye West and the others even rapped a short little song written for the show with lyrics like:

Illuminati starts shit that then becomes cool
Illuminati starts the trends that then becomes rules
Illuminati!



PHOTO: THE CLEVELAND SHOW'S "HIP HOP ILLUMINATI" EPISODE ON FOX.

While there are a handful of successful rappers who stay true to the origins of the genre, it's quite obvious that the vast majority of mainstream rappers promote a shallow, ignorant, idiotic, materialistic, mentally enslaving message using keywords about making money, getting laid, partying 24/7, and other mindless jibber jabber.

Before we take a look at the blatant and disturbing imagery and messages in this music, I will reprint excerpts from a letter claimed to be written by a former music executive who says he witnessed a secret meeting in 1991 where big wigs in the prison industry basically paid off record company executives to promote rap artists who glorify crime with the goal of encouraging listeners to get locked up in prison so the private prison industry could make more money. The letter, titled "The Secret Meeting that Changed Rap Music and Destroyed a Generation," first surfaced on the Internet in 2012 after a hip hop news website claimed they had received it in an e-mail and is quoted here in accordance with, and in full compliance with fair use laws in Section 107 of U.S. Copyright Law.

The letter starts off saying that in 1991 the writer witnessed what he called, "one of the biggest turning points in popular music, and ultimately American society." The author says that in the 1980s and 90s he worked for a major music company and was summoned to a meeting to "discuss rap music's new direction."

"Among the attendees," he writes, "was a small group of unfamiliar faces who stayed to themselves and made no attempt to socialize beyond their circle. Based on their behavior and formal appearances, they didn't seem to be in our industry. Our casual chatter was interrupted when we were asked to sign a confidentiality agreement preventing us from publicly discussing the information presented during the meeting."

At this point the writer says a speaker at the meeting revealed he worked in the prison industry. "He explained that the companies we work for had invested millions into the building of privately owned prisons and that our positions of influence in the music industry would actually impact the profitability of these investments. I remember many of us in the group immediately looking at each other in confusion. At the time, I didn't know what a private prison was but I wasn't the only one.

Sure enough, someone asked what these prisons were and what any of this had to do with us. We were told that these prisons were built by privately owned companies who received funding from the government based on the number of inmates. The more inmates, the more money the government would pay these prisons. It was also made clear to us that since these prisons are privately owned, as they become publicly traded, we'd be able to buy shares."

Many people are unaware that countless prisons are actually privately owned for-profit companies, not simply facilities owned by the government. These companies pay lobbyists to influence policies and judges to enact legislation and penalties that are profitable for the prisons.

The letter goes on, "Most of us were taken back by this. Again, a couple of people asked what this had to do with us. At this point, my industry colleague who had first opened the meeting took the floor again and answered our questions. He told us that since our employers had become silent investors in this prison business, it was now in their interest to make sure that these prisons remained filled. Our job would be to help make this happen by marketing music which promotes criminal behavior, rap being the music of choice. He assured us that this would be a great situation for us because rap music was becoming an increasingly profitable market for our companies, and as employees, we'd also be able to buy personal stocks in these prisons."

The man claims he was deeply disturbed after the meeting but never spoke out publicly out of fear of losing his job or something happening to his family. "As the months passed, rap music had definitely changed direction. I was never a fan of it but even I could tell the difference. Rap acts that talked about politics or harmless fun were quickly fading away as gangster rap started dominating the airwaves. Only a few months had passed since the meeting but I suspect that the ideas presented that day had been successfully implemented. It was as if the order has been given to all major label executives. The music was climbing the charts and most companies were more than happy to capitalize on it. Each one was churning out their very own gangster rap acts on an assembly line. Everyone bought into it, consumers included. Violence and drug use became a central theme in most rap music. I spoke to a few of my peers in the industry to get their opinions on the new trend but was told repeatedly that it was all about supply and demand. Sadly many of them even expressed that the music reinforced their prejudice of minorities."

Two years later, he says, he left the business and a few years later in the late 1990s when the Internet emerged he said he was able to do more research into the private prison industry. "Now that I have a greater understanding of how private prisons operate, things make much more sense than they ever have. I see how the criminalization of rap music played a big part in promoting racial stereotypes and misguided so many impressionable young minds into adopting these glorified criminal behaviors which often lead to incarceration."

After saying twenty years of guilt had been weighing on his shoulders he decided to write his letter and e-mail it to various rap and hip hop websites. He also wrote that he planned on remaining anonymous but urged others who attended the supposed 1991 meeting to tell their stories as well.

The letter is a very interesting read, but unless others come forward and confirm this person's story, there is no way to verify whether or not this meeting took place. Of course it's possible this story is a hoax written hoping to attract people to the author's website, although I do believe that such a plan was put in motion, but whether or not the person who wrote this letter was a part of that plan is not clear.

Jay-Z

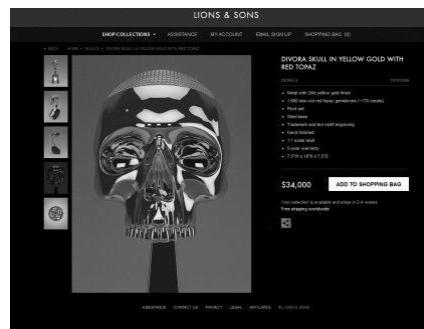


PHOTO: A \$34,000 GOLDEN SKULL GIVEN TO JAY-Z FOR FATHER'S DAY IN 2012 BY FELLOW RAPPER KANYE WEST.

The rapper with the most Illuminati rumors surrounding him is perhaps Jay-Z, the stage name of Sean Carter, who is one of the most successful and wealthy rappers in history, with an estimated net worth of approximately \$500 million dollars according to *Forbes* magazine.⁴⁷ He has sold approximately fifty million albums; he's won 17 Grammy Awards, and is even friends with President Barack Obama, whom he held a fundraiser for at his 40/40 Club in New York City to help get him reelected for a second term in 2012.

Jay-Z even hit the campaign trail with Obama, appearing onstage with him at events and was featured in an official campaign commercial so he could reach people who didn't follow politics and urge them to get off their couch and vote for Obama. He and Barack are supposedly "friends" and Jay-Z is reported to have Obama's personal cell phone number so the two can talk or text with each other whenever they want. Of course, he's been invited to the White House several times to meet with Obama as well.⁴⁸

Jay-Z's entire rap persona is that he's a rich hustler and former drug dealer from the projects, and his songs are predictable portrayals of a dream life filled with money and girls (Big Pimpin') as most listeners live vicariously through the fantasies his songs paint. While this can be fairly expected and understandable, what is more surprising is the fact that Jay-Z incorporates blatant Illuminati hat-tips and symbolism into several of his songs and videos, and he himself appears to be an Aleister Crowley fan—the infamous Satanist—who wrote instructions for getting magic power by sacrificing children to Satan.⁴⁹

In a behind the scenes interview during the making of Rihanna's "Run This Town" music video, Jay-Z was wearing a black sweatshirt with "Do What Thou Wilt" emblazoned across the front, the infamous credo of Aleister Crowley, meaning "do whatever you want no matter the consequences, you are your own God." Many people who have seen the picture of Jay-Z wearing this sweatshirt think the image was photoshopped, but it is real, and is simply a screen shot taken from his videotaped interview on the set of Rihanna's "Run This Town" shoot.

Since Jay-Z is wearing a sweatshirt with Aleister Crowley's credo printed on the chest, let's take a brief look at some of Crowley's writings and the philosophies and activities he promoted. Crowley said a demon possessed his wife and dictated to him the contents of what would become the Book of the Law, which is where the "do what thou wilt" credo is found. His demon possessed wife revealed the following pieces of advice:

"Compassion is the vice of kings: stamp down the wretched & the weak: this is the law of the strong, this is our law and the joy of the world."⁵⁰

"Worship me with fire & blood; worship me with swords & with spears, is the command. Let the woman be girt with a sword before me: let blood flow to my name. Trample down the Heathen; be upon them, o warrior, I will give you of their flesh to eat! Sacrifice cattle, little and big: after a child."⁵¹

"Mercy let be off: damn them who pity! Kill and torture; spare not; be upon them! The Best blood is of the moon, monthly: then the fresh blood of a child."⁵²

"I am in a secret fourfold word, the blasphemy against all gods of men. Curse them! Curse them! Curse them! With my Hawk's head I peck at the eyes of Jesus as he hangs upon the cross."⁵³

Aside from wearing a shirt with an infamous occult credo on the front, Jay-Z's Rocawear clothing line actually decided to print some up themselves and sold a few different designs of Illuminati and Masonic t-shirts for a period of time which had an all seeing eye on the chest with 13 rays of light coming out of it along with various other occult symbols. The Rocawear company is no small operation and is valued at several hundred million dollars.

His very name, Jay-Z, means Jehovah, the Latin name for God in the Old Testament, and he often refers to himself as “Hov,” short for Jehovah, because he considers himself to be a god. In his song *D’Evils* he raps a verse where he says he never prays to God, he prays to Gotti (John Gotti the gangster) and in “Dirt Off Your Shoulder” some people believe a verse says “Middle finger to the Lord,” while others insist he says “law,” instead. In “Empire State of Mind” he raps a verse clearly saying, “Jesus can’t save you, life begins when the church ends.”

He even admits putting “hidden messages” in his music.⁵⁴

While people can expect explicit lyrics in rap music, Jay-Z sinks to an unprecedentedly low level in his collaboration with Kanye West (or Kanye Pest as I call him) and Nicki Minaj in the song “Monster” where everyone on the track raps about how “monstrous” and evil they are. In one line Jay-Z brags, “I rape and pillage your village, women and children.”

His trademark gesture is making a pyramid using his two index fingers and thumbs while holding it up over one eye, symbolizing what many believe is the Illuminati’s All-Seeing Eye, and he has made repeated occult and Illuminati references in his music, but not as a way to expose the activities of the organization, but rather it appears to be a tribute to them. It’s obvious that Jay-Z is familiar with the invisible empire and, in my opinion, chose to aid them and wrap himself in their symbols instead of fight against them or expose them.

Jay-Z is the founder of Roc-A-Fella Records, a name that appears to refer to the Rockefeller Illuminati family, a very powerful and infamous family followed by a long list of allegations and New World Order activities and elite secret society affiliations. The Rockefeller family has had their tentacles wrapped around everything from the Council on Foreign Relations and the Bilderberg Group, to funding the CIA’s MK-Ultra mind control experiments and more. In 2004 Jay-Z sold Roc-A-Fella Records for \$10 million dollars to Def Jam Records, owned by Russell Simmons, who then made Jay-Z CEO.⁵⁵

Jay-Z’s mentor, a fellow rapper and producer who goes by the name Jaz-O, meaning Jaz the Originator, did an interview with *BlokTV* where he stated that Jay-Z is affiliated with secret societies that practice homosexual rituals.⁵⁶ Jaz-O made it clear that he wasn’t saying Jay-Z engaged in these gay rituals himself, but he believes that he is closely aligned with people who do.

“He is in cahoots with those individuals in those type of brotherhoods and societies who engage in homosexual activities. I did not say he was a homo, but if you want to make that assumption, you can...There is only two ways I could know if the dude is a homo. One is if I saw it, or two is if I did it, and none of those things apply....Yeah, he is in cahoots with those brotherhoods and the people who have money on his level. Yes, they do engage in a lot of homosexual activity, and they’re all in cahoots with each other.”⁵⁷

It’s interesting that Jay-Z does not write lyrics down on paper when he’s coming up with songs anymore, explaining, “I used to write all the time, until I started going into the rain man thing,” which he hasn’t elaborated on, but likely refers to when he discovered some accelerated learning techniques or memory improvement strategies like ancient mnemonics and other art of memory methods. Some believe his “rain man thing” refers to channeling a demonic entity who writes his music for him.

In 2003 he announced that he would retire from making music after the release of *The Black Album*, which of course wasn’t true and was just a shamefully obvious publicity stunt to generate headlines and encourage his fans to buy more of his music. Of course, three years later he announced he was coming out of retirement with a new album and then continued making music.⁵⁸

A song titled “Lucifer” was released in 2004 by Danger Mouse on his *Grey Album* that contains some disturbing messages from Jay-Z the public should know about. When listening to the song it’s clear that several sound bites are playing backwards and are unintelligible. But when the song is played in reverse, however, you can clearly hear Jay-Z saying, “Six six six, murder Jesus,” and talking about murdering Catholics, leaving “niggas on death’s door” and introducing people to demons.

It’s important to stress that this backwards message is not a “subliminal message” meant to be picked up subconsciously by the listeners. It is more of a marketing ploy and a way to get Jay-Z fans talking about how “cool” the backwards satanic messages are. It’s also important to understand that the messages are clearly understandable when the track is played backwards and the disturbing sound bites are not the result of someone interpreting a series of sounds as saying such things. People are not “hearing things” or “reading too much into the track.” The blasphemous sound bites are as clear as day once the song is played in reverse.

When people hear the allegations of the reverse messages in the song “Lucifer,” most Jay-Z fans refer to the original song “Lucifer” which is found on Jay-Z’s *Black Album* and didn’t hear anything out of the ordinary. That’s because Danger Mouse remixed the song for his *Grey Album* and edited Jay-Z’s voice to say the disturbing things found in the song. Jay-Z never denounced Danger Mouse for doing such a thing (or threatened legal action for misappropriation of image or copyright infringement) but instead actually praised the remix, saying he was “honored” and “I think it was a really strong album. I champion any form of creativity and that was a genius idea to do it, and it sparked so many others like it. There are other ones that, you know, it’s really good, there are other ones that, because of the blueprint that was set by him, that I think are a little better. But, you know, him being the first and having the idea; I thought it was genius.”⁵⁹

If any reasonable person had their words twisted to say such things they would take legal action, or at the very least, denounce the use of their voice in such a way, but instead Jay-Z was honored. In a video posted to YouTube that was shot inside the studio when Jay-Z was recording the song “Lucifer” for his *Black Album* you can hear him make a comment sounding like he’s bragging, “I swear I never read the Bible in my life.”⁶⁰

Prodigy of Mobb Deep wrote a several page letter while in prison for a weapons charge that mentioned Jay-Z and the Illuminati, saying, in part, “Jay-Z and Jaz-O were both raised (in their teenage years) in Dr. [Dwight] York’s ‘Nuwabian’ community in Bushwick Brooklyn... Jay-Z knows the truth, but he chose sides with evil in order to be accepted in the corporate world and promotes the lifestyle of the beast instead... Jay-Z is a God damn lie.”⁶¹

It’s outrageous that people were not outraged when the President of the United States attended a fundraiser put on by this kind of garbage entertainer, let alone putting the rapper in an official campaign ad to boot.⁶² It also shows how low Barack Obama would go to energize his African American base to get out the vote. A slick political ploy, no doubt, that worked like a charm.

Jay-Z once denied the Illuminati rumors in an interview on Hot 97 after host Angie Martinez asked him if any of the “Illuminati Devil worshiping Freemason” claims were true, saying “I don’t know where it came from, I don’t know where it started.” When Martinez asked if he was “messing with people and doing this on purpose,” he responded, “No, not me. Never done that before. Why would I do that? That’s retarded. To be honest with you I really think it’s really silly.”⁶³

On his album *Magna Carta Holy Grail* he addressed the rumors again in a song titled “Heaven” where he said “Conspiracy theorists screamin’ Illuminati / They can’t believe this much skill is in the human body.” Really? He can’t believe people are saying these things? Wearing an Aleister Crowley sweatshirt, saying blasphemous things about God and Jesus, flashing Illuminati hand signs and using occult imagery in his videos, visiting the White House several times and hitting the campaign trail with Obama to help get him elected? Portraying the image of a big spending high rolling thug without a care in the world. Wearing a 5% Nation medallion, a religious organization started in Brooklyn by a man calling himself God and saying that his followers were the spiritual elite of the world who knew the true secrets of the Universe. Launching the careers and molding the image of other Illuminati icon artists like Rihanna, and Kanye West—I can’t imagine why people would say these things about him.

While Jay-Z is not sitting in on Illuminati meetings where they plan the next war or discuss the up and coming economic trends, he is a willing servant of them and has been built up as an Illuminati idol for the psychologically sedated masses to worship and mimic, promoting a “do what thou wilt” anything goes, hedonistic, live for the now lifestyle, which always leads to destruction, disappointment, debt, and despair.

Kayne West

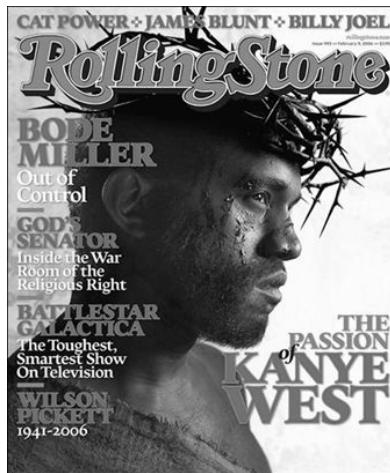


PHOTO: *ROLLING STONE* COVER DEPICTING KANYE WEST AS JESUS.

Another one of the biggest Illuminati wannabes is Kanye West, (or Kanye Pest as he should be referred to) who burst onto the music scene in 2004 with his single “Jesus Walks,” which got mainstream airplay giving the impression that Kanye was a good Christian boy who loved Jesus. Once in the spotlight though, Kanye’s image and message quickly took a turn for the worse, ultimately leading him to become one of the biggest promoters of Illuminati symbolism and materialism, not to mention developing a God complex so huge it’s virtually unmatched in the entertainment industry.

He miraculously has won eight Grammies, and in 2008 was awarded the “Hottest MC in the Game” by MTV, and even made Time magazine’s 100 most influential people in 2005.⁶⁴ I say miraculously because it’s a miracle such a talentless troll could actually achieve mainstream success, but on second thought with millions of mentally enslaved morons who eat up whatever the mainstream serves, such popularity among the peasants is not all that surprising.

A critical boost to Kanye West’s career was working for Jay-Z’s Roc-A-Fella Records and he was considered Jay-Z’s protégé while helping produce his 2001 album The Blueprint.

West’s ego grew larger than his wallet as his career took off, and he became one of the highest profile rappers to start posing as if he had some connection to the Illuminati, wearing clothes with Baphomet symbols on them, name-dropping the Illuminati in a few songs, and even saying he sold his soul to the Devil.⁶⁵ Kanye West also isn’t shy about his God complex, appearing on the cover of Rolling Stone in 2006 as Jesus, wearing a crown of thorns, and later releasing a track titled “I Am a God,” on his Yeezus album; Yeezus being a perversion of the name Jesus.

His God complex is so huge that after he failed to win Best New Artist in 2004 at the American Music Awards, he stood up and stormed out of the show, saying, “I was the best new artist this year,” and claimed he got “robbed.” At the 2006 MTV Europe awards he ran on stage as the award for best video was being presented to someone else and started arguing that he should have won. Then of course there was the infamous incident in 2009 when he stole the spotlight from Taylor Swift after she won an MTV Video Music Award for Best Female Video.

After Beyoncé gave birth to Jay-Z’s child, named Blue Ivy, Kanye gave Jay-Z a gold plated human skull covered in gemstones valued at \$34,000 for Father’s Day.⁶⁶ He even reportedly had it shipped via a private jet. Freemasons and other occultists often have a human skull (or replica) on their desk or in their Chamber of Reflection to remind them of their mortality and impending death, to inspire them to achieve all of their goals in this life here and now, since they do not believe in an afterlife.

In the season premiere of the Cleveland Show in November 2012, the episode revolved around the “Hip Hop Illuminati,” a secret society said to control pop culture and the music industry. Kanye West, Nicki Minaj, Bruno Marrs, and Will.i.am all lent their actual voices to the show and recorded the voice-overs as they played themselves in the episode. Kanye even rapped a little song in the episode about the Illuminati controlling society.

He secured himself a part in pop culture forever when he knocked up Kim Kardashian, the antichrist of entertainment, while she was still married to NBA player Kris Humphries.⁶⁷ This Baphomet bimbo got a “blood facial” on her TV show⁶⁸ in an attempt to maintain her youthful beauty, which involved basically smearing human blood on her face, reminiscent of Elizabeth Bathory the “blood countess” from the Kingdom of Hungary, who in the 1600s, murdered dozens of virgins so she

could bathe in their blood believing it would keep her young.⁶⁹

After they were dating for a while, Kanye's baby's momma also posted a few photos to her Instagram account showing off several new bracelets, one of which featured an All-Seeing Eye and another that people said looks like a Baphomet head,⁷⁰ leading some to wonder if Kanye introduced her to the world of occult and Illuminati symbolism.

This scumbag's antics and obvious egomania could have been sparked by studying occult philosophies from Aleister Crowley and others who teach that you are God, or can become God by evolving your consciousness through various satanic practices. After all, it was Satan in the Garden of Eden who said that Adam and Eve could "become like God" by partaking in the forbidden fruit to open their eyes and mind to the secret powers Satan offered.

Lil Wayne



PHOTO: A SCREENSHOT OF LIL WAYNE'S VIDEO "LOVE ME" DEPICTING HIM AS SATAN.

One of the ugliest and dumbest demonic dirt bags in the music industry is Lil Wayne (ghetto speak for Little Wayne), who was groomed by Cash Money Records founder Bryan "Birdman" Williams (aka Baby) since Wayne was a child and shown the ways of the business. It's a mystery to me how so many people could purchase and enjoy Lil Wayne's music when he sounds like a grunting gorilla going through a meat grinder, but with much of the population dumbed down and degenerating intellectually, I guess he is just a reflection of our dark, rotting culture.

Aside from using obvious demonic imagery in his music videos, such as literally having devil horns coming out of his head and keeping women locked up in cages,⁷¹ Lil Wayne is also plagued by allegations that he is gay or bisexual,⁷² with some of his detractors calling him "Little Gay," instead of Little Wayne.

The gay allegations stem from Lil Wayne (or Little Wanker, Little Stain, or Little Pain as I call him) kissing his mentor "Birdman" aka "Baby" on the lips on various occasions.⁷³ When Birdman was asked how women feel about kissing him while wearing a grill (teeth bling), Little Wayne interrupted the host to inject, "Hey! I'm the only one he kisses," and reached over and kissed him right then and there!⁷⁴ The hosts on BET conducting the interview literally flew back in their seats and the audience gasped.⁷⁵

Rapper Fat Joe has said that he believes a gay mafia runs the hip hop industry,⁷⁶ which is interesting because music mogul Clive Lewis, the man behind many popular acts, later revealed in his memoir that he is bisexual.⁷⁷ In an interview with Howard Stern, Suge Knight said there were a ton of closet gay rappers and even claimed that Dr. Dre was gay and allegedly had a sexual relationship with some dude named Bruce.⁷⁸

Professor Griff claims that Tupac was asked by a famous record producer to have sex with him, but "When Tupac said 'no,' that's when he was marked for death."⁷⁹ Griff also said, "If rappers didn't shoot one another up—if somebody didn't get raped, or somebody didn't get robbed—they would provide an incident for something to go down, because they're setting hip hop up for destruction."⁸⁰

Griff also believes, "Homosexuality is on the rise, and they made the new cleavage become the butt crack," referring to people wearing saggy pants exposing their underwear or butt, a style some claim came from gay prisoners who advertised that they were gay by showing off their butt cracks.

Child star Corey Feldman of *Goonies* and *The Lost Boys* fame, made an even more shocking claim when talking with ABC's *Nightline* when he said that pedophiles run Hollywood and the entertainment industry. "I can tell you the number one problem in Hollywood was, is, and always will be, pedophilia. That's the biggest problem for children in this industry...It's the big secret."⁸¹

Some people point to the Boule, a black all-male fraternity, as the source of success for many African American artists, calling it the "Black Skull and Bones" society, referring to the notorious Illuminati recruiting ground founded in 1832 at Yale University that includes numerous powerful politicians and business moguls in their ranks. Perhaps the most well-known Skull and Bones members are Presidents George W. Bush and his father George Bush senior, as well as George W. Bush's grandfather Prescott Bush, and even his uncle, Jonathan Bush, who is an elite bankster whose firm Riggs Bank was fined a record \$25 million dollars in 2004 for allegedly laundering Saudi money.⁸²

Jonathan Bush was also a major contributor and fundraiser for his nephew's presidential campaign. George W. Bush's opponent in the 2004 presidential election was fellow Skull and Bones member John Kerry,⁸³ showing that this elite superclass cabal had both bases covered, the Republican candidate, and the Democrat candidate, so whoever was elected president, it would be a win for the Illuminati.

Skull and Bones' initiation involves some strange and alleged homosexual rituals, and many people believe certain

circles within the Boule involve similar kinds of rituals for the black men associated with them. Others believe that Little Wayne and other rappers are practitioners of Enochian sex magic, a strange practice that involves bizarre sexual behaviors to achieve altered states of consciousness said to allow them to gain metaphysical power over the Universe.

Regardless of exactly how Lil Wayne became one of the world's most famous rappers, it's clear that he is anything but subtle when it comes to using satanic imagery in his music videos and it's clear exactly who he is pledging his allegiance to. It's also interesting to note that Little Wayne, like Jay-Z, does not write his lyrics down anymore, and also does "the rain man thing," fueling speculation that he is channeling a demon which feeds him his words.

Drake

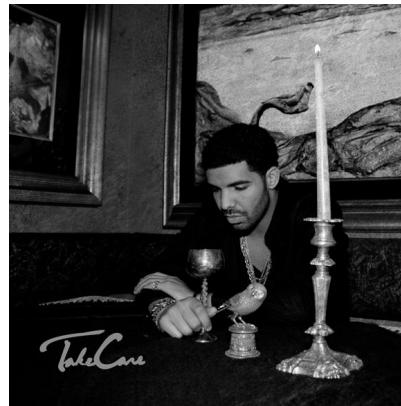


PHOTO: DRAKE'S ALBUM COVER FEATURING AN OWL STATUE MANY BELIEVE IS A HAT TIP TO THE BOHEMIAN GROVE AND THE ILLUMINATI.

Another mainstream rapper who's believed by some to be a closet gay or bisexual is Drake, a preppy pretty boy who looks dramatically different than the typical tatted up wannabe thugs often found in hip hop. Apparently, in my opinion, there's a market for a token gay looking rapper or the industry is possibly using Drake to warm people up to the first mainstream rap artist who will come out of the closet as gay. The day is coming, and depending on when you're reading this book, it may already be here, when a gay rapper will be pushed to superstardom as a household name and hailed as a hero and role model for people to look up to and idolize.

After getting signed by Lil Wayne's Young Money Entertainment, Drake (whose real name is Aubrey, a gay sounding name, in my opinion, if I've ever heard one) adopted the symbol of an owl as his logo—an owl looking almost identical to the mascot of the Bohemian Grove. Drake wears t-shirts featuring the owl; he put it on his album cover, and even has a tattoo on his right shoulder of the mysterious image.

The Bohemian Grove is a 2700-acre, all-male elite retreat located in the vast redwood forest of Sonoma County, California about an hour north of San Francisco. Each July the Grove holds a 2-week long "encampment" where the most powerful men on the planet gather for a men's retreat where they can rub elbows with other political and industry elite and serves as an informal off-the-record consensus building environment for the Illuminati.⁸⁴

During this annual meeting, which consists of approximately 1500 men, there are numerous daily lectures, called Lake Side Talks, given every afternoon which offer an insider's view into various sectors of society, given by members of the political, economic, military, and media elite.⁸⁵

The Bohemian Grove's logo is an owl because an owl can see in the dark and represents wisdom since it can see while so many other creatures are basically blind. *The Dictionary of Symbols* explains, "In the Egyptian system of hieroglyphs, the owl symbolizes death, night, cold and passivity. It also pertains to the realm of the dead sun, that is, it is of the sun which has set below the horizon and which is crossing the lake or sea of darkness."⁸⁶

A forty-foot tall concrete "owl" statue stands near the banks of the Russian River inside the Bohemian Grove, and every year is the site of the annual Cremation of Care ceremony where a life-size human effigy is "sacrificed" in a bizarre thetic reenactment of a human sacrifice.⁸⁷ The elaborate ritual is carried out by members wearing black hooded robes as they burn the effigy on an altar while standing in front of the huge statue after using the "eternal flame" to light a torch that is then used to sacrifice "Care," as they call the effigy, as they symbolically cast off their cares or burn their conscience. The statue looks more like a giant demon than an owl, and is believed by many to represent Moloch, an ancient god from thousands of years ago who people were sacrificed to.

This ritual seems to be a modern version of what the ancient Canaanites did in Biblical times, as was written about in the Bible's *Book of Leviticus*, where it reads, "Don't sacrifice your children on the altar fires to the god Molech." (Leviticus 18:21). Yes, this is the annual ritual performed at the Bohemian Grove to kick off the Illuminati's two week encampment.

So it appears that Drake (real name Aubrey) got a little more specific than others who use generic Illuminati imagery, and has adopted the same symbol as this notorious elite retreat, which includes many of the world's most wealthy and powerful men as members. There have been a lot of rumors aimed at the Bohemian Grove over the years, not only about Satanism, but homosexuality as well,⁸⁸ so maybe, in my opinion, Drake (Aubrey) would fit right in there, especially since he appears to be a

fan of the club by using what looks to be a nearly identical logo as his own.

Rick Ross



PHOTO: RICK ROSS IN HIS MUSIC VIDEO “PIRATES” SITTING ON A BAPHOMET THRONE ADORNED WITH HUMAN SKULLS.

One of the biggest phonies in the music industry is the pig headed poser “Rick Ross,” whose real name is Robert Wallace. This Shamu looking fool took the stage name “Rick Ross” after the real Rick Ross, aka Freeway Ricky Ross, the infamous cocaine dealer from the 1980s whose suppliers were CIA assets involved with the Iran Contra Affair.⁸⁹ Robert Wallace (the fake Rick Ross, or Pig Ross as I like to call him) was a former corrections officer at a prison who rose to fame in the rap game after adopting his “Rick Ross” persona, even growing a beard like the real Rick Ross, as he basically, in my opinion, stole his entire identity.⁹⁰

Not only has (the fake) Rick Ross posed as a drug dealer,⁹¹ but he’s also posed as a street gangster, name dropping Larry Hoover, a famous leader of the Gangster Disciples, angering the street gang and resulting in death threats from real Gangster Disciples, causing him to cancel his 2012 tour.⁹² Someone actually shot at him causing him to crash his Rolls Royce in Fort Lauderdale, Florida.⁹³ The dude is morbidly obese and has a beer belly the size of Boston, but acts like he’s a tough guy and a hard core Illuminati gangster.

“Rick Ross” took his posing to a whole new level when he released a song titled “Freemason” with lyrics bragging about having ancient wisdom more valuable than gold. The song caused “Rick Ross” to get called out face to face on camera by a Freemason who was pissed that he was falsely claiming to be associated with this ancient esoteric fraternity. Freemasonry has long been seen as an elite secret society that teaches its members “the mysteries,” or the ultimate secrets of life.

“Freemasonry is a fraternity within a fraternity—an outer organization concealing an inner brotherhood of the elect... the visible society is a splendid camaraderie of “free and accepted” men enjoined to devote themselves to ethical, educational, fraternal, patriotic, and humanitarian concerns. The invisible society is a secret most august fraternity whose members are dedicated to the service of a mysterious arcanum arcanorum (secret of secrets),” wrote Manly P. Hall, considered one of Freemasonry’s greatest philosophers.⁹⁴

While the majority of people see Masons simply as a local community group or charity, some of the fraternities’ most respected members like Manly P. Hall, have revealed that there is an inner circle of mystics who supposedly know very powerful and occult knowledge that enables the select few “adepts” as they are called, to “evolve” into gods.

Famed Freemason Albert Pike wrote, “The True Word of a Mason is to be found in the concealed and profound meaning of the Ineffable Name of Deity...and which meaning was long lost by the very precautions taken to conceal it. The true pronunciation of that name was in truth a secret, in which, however, was involved the far more profound secret of its meaning. In that meaning is included all the truth that can be known by us, in regard to the nature of God.”⁹⁵

These teachings, because of their power, are kept secret from all but a small number of Masons who achieve the 33rd degree, or 33rd level within the organization. Pike also wrote that “Masonry, like all the Religions, all the Mysteries, Hermeticism and Alchemy, *conceals* [emphasis in original] its secrets from all except the Adepts and Sages, or the Elect, and uses false explanations and misinterpretations of its symbols to mislead those who deserve only to be misled; to conceal the Truth, which it [the Mason] calls Light, from them, and to draw them away from it.”⁹⁶

Many critics of Freemasonry claim that this hidden knowledge is “satanic” and that the “royal secret” of high level Masons is that they worship Satan. Such allegations are not just pulled out of thin air, but are hinted at within the writings of some of Freemasonry’s most famous and respected members. Albert Pike, for example, wrote in his book *Morals and Dogma*, “Lucifer, the Light-bearer! Strange and mysterious name to give to the Spirit of Darkness! Lucifer, the Son of the Morning! Is it he who bears the Light, and with its splendors intolerable, blinds feeble, sensual, or selfish souls? Doubt it not!”⁹⁷

Earlier in the book, Pike has this to say about the subject, “...for Satan is not a black god, but the negation of God. The Devil is the personification of Atheism or Idolatry. For the Initiates, this is not a Person, but a Force, created for good, but which may serve for evil. It is the instrument of Liberty of Free Will. They represent this Force, which presides over the physical generation, under the mythological and horned form of the God Pan; thence came the he-goat of the Sabbat, brother of the Ancient Serpent, and the Light-Bearer.”⁹⁸

Many people insist that Freemasonry is just a men’s fraternity and nothing more, but Pike wrote, “Every Masonic Lodge is a temple of religion; and its teachings are instruction in religion.”⁹⁹

When trying to understand the opposing claims about what Masonry is and what the inner circle actually believes, it becomes much clearer when Pike himself explains, “The people will always mock at things easy to be misunderstood; it must [and] needs [to] have imposters. A Spirit...that loves wisdom and contemplates the Truth close at hand, is forced to disguise it, to induce the multitudes to accept it...Fictions are necessary to the people and the Truth becomes deadly to those who are not strong enough to contemplate it in all its brilliance...In fact, what can there be in common between the vile multitude and sublime wisdom? The truth must be kept secret, and the masses need a teaching proportioned to their imperfect reason.”¹⁰⁰

So with a history of powerful members and being supposed keepers of the “royal secret” of how Man can become god, it’s easy to see why rappers like Rick Ross, looking to give the impression that they are powerful masters of the Universe, would claim an affiliation with Freemasonry.

Freemasonry goes hand in hand with the Illuminati since the inner circle of adepts or members of the secret society within the secret society are considered to be a branch of the Illuminati. Adam Weishaupt, the founder of the Illuminati in Bavaria, Germany (often called the Bavarian Illuminati) successfully infiltrated Freemasonry in 1782 in Wilhelmsbad, Germany and created an inner circle of what he called “Illuminated Masonry.” Rick Ross is so dumb I doubt he could even read a book on Freemasonry, let alone understand it or contemplate “the Mysteries,” but when he or his handlers caught wind of how “cool” and mysterious Freemasonry was, and with books like Dan Brown’s *The Lost Symbol* and films like *National Treasure*, the rapper thought he would attempt to attach himself to the mystique.

Baphomet



PHOTO: ELIPHAS LEVI'S 19TH CENTURY DEPICTION OF BAPHOMET.

For those not familiar with Baphomet, I will briefly explain it here since many artists incorporate the symbol into their videos or clothing. In his video for the song “Pirates,” Rick Ross is shown sitting down on a large Baphomet throne. Rihanna wore a Baphomet looking headdress in her “Rock Star” video, and many people say Beyoncé’s promotional material for *I Am...Sasha Fierce* (her alter ego) also used the symbol. Kanye West has worn shirts and even a skirt with the image on it, so what exactly is Baphomet and why are so many stars using the image?

Baphomet is basically an occult idol depicted as a goat’s head or a half-man, half-goat figure that dates back to the ancient Knights Templar and the Crusades. Baphomet was the goat head that the Templars were accused of worshiping or using during their secret rituals.

The figure is the official symbol of the Church of Satan and is printed on the cover of *The Satanic Bible* overlaid on top of an upside down pentagram by making the upper two points of the pentagram form the horns of the goat with the bottom point forming its chin.

Another depiction comes in the form of a human-like winged goat resembling a gargoyle with breasts and a phallic serpent rising from its crotch. This popular image comes from an 1854 book written by a popular French occultist and ceremonial magician named Eliphas Levi.¹⁰¹

Satanists have a long tradition of adoring this bizarre figure. Eliphas Levi wrote, “According to some, the Baphomet was a monstrous head, but according to others, a demon in the form of a goat. A sculptured coffer was disinterred recently in the ruins of an old Commandery of the Temple, and antiquaries observed upon it a baphometic figure, corresponding by its attributes to the goat of Mendes and the androgyne of Khunrath.”¹⁰²

Aleister Crowley wrote, “This serpent, Satan, is not the enemy of Man, be He who made Gods of our race, knowing Good and Evil; He bade “Know Thyself! and taught Initiation. He is “the Devil” of the book of Thoth, and His emblem is Baphomet, and Androgyne who is the hieroglyph of arcane perfection.”¹⁰³

It’s interesting that many people claim the Catholic Church fabricated the stories of the Knights Templar being involved with Baphomet, but what’s even more interesting is that famous occultists and Satanists admit the accusations were true!

“Did the Templars really adore Baphomet?” writes Eliphas Levi, in his 1854 book *Transcendental Magic*. “Did they offer a shameful salutation to the buttocks of the goat of Mendes? What was actually this secret and potent association which imperiled Church and State, and was thus destroyed unheard? Judge nothing lightly; they are guilty of a great crime; they have exposed to profane eyes the sanctuary of antique initiation. They have gathered again and have shared the fruits of the tree of knowledge, so they might become masters of the world.”¹⁰⁴

“Yes, in our profane conviction, the Grand Masters of the Order of the Templars worshipped the Baphomet, and caused it to be worshipped by their initiates,” Levi declares.¹⁰⁵

In *The Satanic Bible*, Baphomet appears on the list of list of Infernal Names, and is defined as a symbol of Satan that

the Knights Templar worshiped.¹⁰⁶ Manly P. Hall reveals in *The Secret Teachings of All Ages* that, “The famous hermaphroditic Goat of Mendes was a composite creature formulated to symbolize this astral light. It is identical with Baphomet, the mystic pantheos of those disciples of ceremonial magic, the Templars, who probably obtained it from the Arabians.”¹⁰⁷

So it’s no wonder we see so many musicians using the image in their videos, printed on their clothes or wearing jewelry encrusted with the figure. Most parents would recognize a satanic pentagram and it would cause them to take a closer look at the artists their children are watching, and even catch the attention of the mainstream press, but Baphomet is much more esoteric, and can slide under most people’s radar.

The Pentagram

The upside down pentagram drawn inside a circle is one of the most familiar symbols of Satanism, and over the centuries various occult organizations have used it to represent spiritual power or dark forces. A pentagram is different from an ordinary five pointed star in that a pentagram consists of five straight lines that make up the points, which also form a pentagon in the center of the pentagram. Since the symbol is so well-known, most Illuminati puppets use more subtle symbols that are lesser known to the public, like Baphomet, All-Seeing Eyes, Masonic checkerboard marble floors, owls, etc., but I will briefly explain the history and meaning of this popular illustration.

Early Christians used the five points of a (right-side up) pentagram or “pentalpha” to symbolize the five wounds of Jesus (the two spikes through his hands, two through his feet, and the spear that pierced his side). The design was later adopted by occultists and Satanists who flipped it upside down to deliberately “reverse” or pervert the design to signify their opposing views.

The Dictionary of Symbols entry on the figure reads, “As far back as in the days of Egyptian hieroglyphics a star pointing upwards signified ‘rising upwards towards the point of origin’ and formed part of such words as ‘to bring up,’ ‘to educate,’ and ‘the teacher.’ The inverted five-pointed star is a symbol of the infernal and used in black magic.”¹⁰⁸

33rd degree Mason Manly P. Hall confirms, “When used in black magic, the pentagram is called the ‘sign of the cloven hoof,’ or the footprint of the Devil. The star with two points upward is also called the ‘Goat of Mendes,’ because the inverted star is the same shape as a goat’s head. When the upright star turns and the upper point falls to the bottom, it signifies the fall of the Morning Star.”¹⁰⁹

In Freemasonry, the pentagram is called the Blazing Star and represents the sun, Lucifer, carnal knowledge and power. To Wiccans and Pagans the five points of the star represent air, fire, water, Earth, and spirit.

Famous occultist Eliphas Levi explains, “The Pentagram, which in Gnostic schools is called the Blazing Star, is the sign of intellectual omnipotence and autocracy...The Pentagram with two points in the ascendant represents Satan as the goat of the Sabbath.”¹¹⁰

Aspiring Rapper shot friend as “Illuminati sacrifice”

The day after Christmas in 2012, a 27-year-old aspiring rapper in Virginia was arrested for shooting his friend, allegedly hoping to kill him as an “Illuminati sacrifice,” believing it would get the attention of the Illuminati who would then reward him with a record contract and make him a famous rapper.¹¹¹

The aspiring rapper, Wafeeq Sabir El-Amin, allegedly said, “You are my sacrifice,” before he fired a shot at his friend’s head, according to attorney Thomas L. Johnson.¹¹² The police report notes the victim was shot in the hand as he attempted to shield his face, and was able to take the gun from El-Amin and then shoot him in self-defense and escape.

Deputy Commonwealth’s Attorney Thomas L. Johnson said the trial revolved around hip hop culture and the idea that the Illuminati controls successful rap artists. “It was the belief that a sacrifice had to occur in order to join the Illuminati that allegedly incited El-Amin,” Johnson said.¹¹³

The aspiring rapper was stoned when the incident occurred and police found more than a pound of marijuana in his home while investigating the case, along with what was described as literature about the Illuminati and its alleged involvement in the music industry. El-Amin was also said to have been obsessed with rapper 50 Cent who famously survived getting shot nine times, an incident that largely helped propel his rap career. The deranged Illuminati wannabe El-Amin was found guilty of malicious wounding and sentenced to eight years in prison.¹¹⁴

Fifth Grader Claims Illuminati Membership and Threatens To Sacrifice Fellow Students to Satan

Even more bizarre than the 27-year-old aspiring rapper who shot his friend as an attempted “Illuminati sacrifice,” is the story of a fifth grader (age 10 or 11) at a California elementary school who stood up in the middle of class shouting she was part of the Illuminati and threatened to kill other students as an apparent sacrifice to Satan.^{[115](#)}

“She said she wanted to sell her soul to the devil and she said she’ll kill everybody,” a fellow student told the local ABC affiliate KXTV.^{[116](#)}

The Satan-obsessed student then grabbed a pair of scissors and started cutting herself and allegedly tried to stab another student. The local television news report on KXTV actually said the girl claimed to be in the Illuminati and other students reported she had drawn Illuminati symbols on the bathroom walls.

A parent of a fellow student contacted the local TV station after he felt the school didn’t handle the situation properly since they didn’t notify parents until 6:30 that evening and said his child was in tears when he picked her up from school that day. This parent believed the school was trying to sweep the incident under the rug and says they denied that a weapon had been involved. “There was a weapon involved. It was a pair of scissors,” he said. “So it shocks me to see there are false statements in here knowing otherwise what happened at school yesterday.”^{[117](#)}

“Everybody just started crying because they were scared that they were going to die that day,” another student told the news reporter.

“I seen her try to cut herself and draw blood, but then she got up and tried to stab another girl a seat away from her,” another student said.

The Sacramento City Unified School District confirmed an incident happened at the school in an e-mail statement to KXTV News 10 written by Gabe Ross, SCUSC Chief Communications Officer, reading, “Authorities are investigating a disturbance inside a John Sloat Elementary School classroom... The school responded immediately and all students were safe. Counseling and other resources have been made available to all John Sloat students today and will continue to be available as needed.”

Was this mentally disturbed little girl a fan of Angel Haze, Azealia Banks, or Ke\$ha, and influenced by them or other pop stars promoting Satanism and the Illuminati as cool?

Wal-Mart Illuminati Kidnapping Attempt

A 37-year-old man was shot and killed by police inside a Wal-Mart in Oklahoma in June 2013, after he snatched a two-year-old infant from her mom's shopping cart and held a knife to her neck saying he was going to kill her for the Illuminati.^{[118](#)} The psycho, Sammie Wallace, was an African American male, and most likely a Rick Ross and Jay-Z fan who wanted to be a part of the Illuminati, and like other delusional dirt bags, thought he had to sacrifice a person to Satan in order to receive his reward.

When this story first started circulating on the Internet, many people thought it was a hoax because it was so bizarre, but the incident actually happened, and the local Oklahoma TV station News 9 reported, "According to an affidavit for a search warrant, Wallace began speaking about the Illuminati, a satanic cult, while holding the girl and pointing a knife at her. Police say they quickly did some research and learned June 21 is a day of human sacrifice for the Illuminati."^{[119](#)}

After police searched Sammie Wallace's house, they reported they found a notebook containing "religious writings." When the Illuminati-obsessed sicko started counting down, claiming he would kill the child when he got to zero, police captain David Huff fired a single shot, killing Wallace. Thankfully the child was unharmed during the incident.

Angel Haze



PHOTO: A STILL FROM ANGEL HAZE'S "WERKIN GIRLS" VIDEO WHERE A GROUP OF ILLUMINATI THUGS KIDNAP A GROUP OF CHILDREN.

An anorexic-looking, scrawny, sickly appearing rapping rat named Angel Haze tried to push the envelope into uncharted evil territory with the release of her music video “Working Girls” (styled *Werkin Girls*) by having a gang of Illuminati thugs kidnap a bunch of young children while she stands by watching in apparent delight and rapping about what a badass she is.

The children, who appear to be aged 6 to 8, are shown playing jump rope in the video when several masked thugs approach and violently sweep them away. The screen flashes a close-up of a tattoo on one of the perpetrators’ arms which clearly shows it’s an Illuminati All-Seeing Eye with a snake wrapped around it. The song has no point other than to serve as a self-promotion platform for Haze and she appears to simply stand by watching the children getting snatched as if she thinks it’s cool, or is perhaps in cahoots with the kidnappers.

To make it even worse, this witch is wearing a large crucifix around her neck throughout the video. Angel Haze grew up in with a family involved with the Greater Apostolic Faith, which she describes as a cult, and may explain her rebelling against what is good, and “turning to the dark side,” so to speak, by being involved in such a filthy music video and rap persona.

At the time of this writing Angel Haze is not a mainstream artist or a household name, but that is undoubtedly her goal, and she is waiting in the wings, signed to Universal Music Group, one day hoping to be chosen as the next Illuminati idol to roll out to the world.

Azealia Banks



PHOTO: A STILL FROM AZEALIA BANK'S VIDEO "YOUNG RAPUNZEL" SHOWING HER RAP IN FRONT OF AN ALL-SEEING EYE ON THE WALL.

Another babbling brainless bisexual bimbo who jumped on the Illuminati bandwagon is female rapper Azealia Banks with her music video "Young Rapunzel," stylized *Yung Rapunzel*. Banks, who sounds like a man, appears on screen with an owl flying out of a hole in her forehead—the owl, of course, a symbol of the Bohemian Grove and the same mascot adopted by rapper Drake, the feminine fool who dances like an epileptic having a seizure.

Of course, Azelia Banks is shown rapping in front of a huge pyramid with an All-Seeing Eye painted on the wall behind her, and there's a scene of her riding a bull reminiscent of the *Book of Revelation* where the Whore of Babylon is described as riding a beast.¹²⁰ Then of course there are several scenes of Banks bashing a police officer over the head with a bottle in an attempt to look tuff.

This trendy piece of trash thinks she's a hard core ho, but she's simply another wanker in a growing list of obvious Illuminati wannabes. This singing serpent is spreading proverbial syphilis with her stupid songs, and is simply just another satanic skank who sold her soul to Satan hoping for fame and wealth, but in reality she has no talent, her delivery is disastrously dumb, and she brings nothing new to the artistic table. Someone should have told this fame whore that just because it worked for Rihanna, Jay-Z, Rick Ross, Kanye West and Ke\$ha, it wouldn't necessarily work for her since she's a little bit too late and comes off as simply a pathetic Illuminati posing Johnny Come Lately copycat trying too hard to be cool, not to mention, she sounds like a man. Or maybe she is. I don't really want to know.

Apparently Azealia Banks used some samples for an upcoming single before obtaining the rights from the actual producer and after her legal team reached out to him and offered him \$25,000 for the rights, he turned it down and said, "I don't want your fucking \$25,000. Fuck off. Go be a puppet bitch to someone else."¹²¹

Tupac Shakur

Shakur, who was shot and killed in a Las Vegas drive-by shooting in 1996 and considered one of the greatest rappers of all time, recorded an album shortly before his death titled *The Don Killuminati: The 7 Day Theory* which remains the topic of speculation among his fans who think the title was a reference to exposing the Illuminati. “The Don” is a mafia term for a mafia boss or leader, which makes some of Tupac’s fans think that he had learned about the Illuminati and titled his album this as a coded message meaning he was the leader of the killers of the Illuminati.

Many people believe the Illuminati orchestrated his murder to silence him since in his music and interviews he often sent a positive and empowering message of love, peace, and encouraged education instead of the typical gangster rap garbage we are all too familiar with. Senator Marco Rubio of Florida was asked about his opinion on Lil Wayne once comparing himself to Tupac, and answered, “There is only one Tupac... These guys have some message in what they’re saying, but I think they’re largely entertainers. I think Tupac was more someone who was trying to inform us about what was going on, and he did it through entertainment.”¹²²

The paparazzi videographer who worked for TMZ voiced surprise, and Rubio continued, “Tupac is someone I listened to growing up, and he was a complicated person. He wasn’t perfect, that’s for sure. He made a lot of mistakes, but I think he was very honest in his music and gave us insight into a time in our country and really gave a voice to a people in America at that time who were facing different struggles...He made a lot of mistakes, that’s for sure, but he was very real in a way you don’t see today.”¹²³

“Today,” Rubio said, “It’s all about money or how much he’s making. Tupac actually grew up. Every year that went by, his music got deeper and more introspective...Lil Wayne isn’t putting anything out there like that.”

Tupac was definitely using his music to raise awareness about important social issues like racism, drug abuse, violence, and the value of an education, but was he trying to expose the Illuminati too? Many of his fans believe this, but will be very disappointed when they learn of a little known interview he gave about this very subject and the meaning of his term “Killuminati.”

In the course of their discussion when the interviewer mentions the Illuminati, Tupac responds, “Niggas is telling me about this Illuminati shit while I’m in jail, right, like you gotta listen to all this. That’s another way for them to keep your self-esteem low! That’s another way to keep you unconfident. And I’m putting a “k” cuz I’m killing that Illuminati shit! Trust me. If these mother fuckers wanted to kill you, why the fuck would they tell [Louis] Farrakhan? Why are they going to tell the Nation of Islam? Why are they gonna tell this nigga in jail about the plan? How did he know? How’d it leak to him? Who told him? The Pope? Who? Cuz they like, the Pope and the money, awe come on man, get the fuck out of here.”¹²⁴

While Tupac was said to be an avid reader, he really missed the boat on this one, because there were plenty of books available while he was alive that detailed the history of the Illuminati and the evidence of its continued existence. For example in 1986, ten years before Tupac’s death, Antony Sutton released *America’s Secret Establishment*, detailing how the Skull and Bones society was created in 1832 as an extension of the Illuminati and how the Bilderberg Group, the Council on Foreign Relations, and the Federal Reserve banking cartel all function as the superclass ruling elite and modern day Illuminati front groups.

There were many other popular books available during Tupac’s time such as *None Dare Call it Conspiracy* (1971), *Occult Theocracy* (1933), *Secret Societies and Subversive Movements*, (1924), and even John Robison’s classic *Proofs of a Conspiracy*, published in 1798 and still in print today, which was one of the first English translations of the original writings of Adam Weishaupt that were discovered in 1786 by local authorities.

Gunplay



PHOTO: GUNPLAY'S MUG SHOT IN OCTOBER 2012 AFTER AN ARREST FOR ARMED ROBBERY WITH A FIREARM.

A rapper who goes by the name of Gunplay (real name Richard Morales Jr.) is another interesting case of a rapper whose life imitates his art because of his run-ins with the law, and who has also talked about the Illuminati in interviews, although he's not exactly a good example of someone who is fighting to expose them and make the world a better place.

Gunplay, as his name suggests, likes to play with guns, and in October 2012 he was arrested for armed robbery and aggravated assault after a videotape from a security camera showed what looked like him pistol whipping his accountant and then stealing his chain.¹²⁵ The charges were later dropped when the accountant, Turron Woodside, refused to testify.¹²⁶

Gunplay started his career by joining (the fake) Rick Ross's southern hip hop group the Tripple C's (Carol City Cartel), and signed to (the fake) Rick Ross's Maybach Music Group label. He is basically yet another unoriginal gangster rapper trying to cash in on the genre as another one of countless cookie cutter copies.

In December 2012 Gunplay tweeted about the Sandy Hook Elementary School massacre insinuating it was a government run false flag conspiracy, but later deleted the tweets.¹²⁷ "Government killed dem kids to take our guns away. Another 9/11. Don't get it twisted," he tweeted to his 100,000 or so followers at the time. "Ya'll are sheeple 4 thinking da government ain't gotta hand in every crisis since the great depression."¹²⁸

In an interview with Vice in 2012 the rapper brought up the Bilderberg Group and the Illuminati, saying, "They control everything. Everything. From wars to weather, everything. It gets real deep, man. That's one of those things I try to fill my head with knowledge about. Who are the puppet masters? You stumble on one thing, you stumble on another thing, and you just open up a can of worms. You try to tell everybody, but they're looking at you like, 'What?'"¹²⁹

Gunplay was asked if he thought there were any rappers in the Illuminati, to which he gave a surprisingly accurate answer of basically "no," and went on to explain, "All you can do is inform yourself, because you can't do nothing about it. I don't think no man should have that much control, but it is what it is. It's a grim reality. Embrace it, and inform people of what's going on. That's the only thing you can do...It's already too late, because we're already programmed on the channel they want us to be on. It is what it is. You just gotta embrace it and inform the public. Inform the people. Inform the ones you love because it's going down."¹³⁰

Unfortunately, Gunplay doesn't realize that he's part of the problem and a seemingly willing servant of this socially enslaving system by appearing to offer himself up as an icon of evil in exchange for money and fame.

Dwight York

A black supremacist and convicted child molester sentenced to 135 years in prison for having committed one of the largest numbers of abuses, was a very influential spiritual teacher for several famous musicians before he was sent to prison. Dwight York is said to have inspired several popular musicians with his brand of black supremacist occultism called Nuwaubianism, which comes from the Arabic word “nubuwa” which means prophet hood or prophesy.

York was a singer and music producer in Brooklyn before he left New York in 1993, moving to Georgia. His birthdate is unclear, but is believed to be in 1945 or 1935, and he went by a long list of pseudonyms over the years, including Malachi Z York, Issa Al Haadi Al Mahdi, and Dr. York. In the 1990s he built an enormous Egyptian-themed compound on 476 acres in Eatonton, Georgia called Tama-Re for his hundreds of followers. After his conviction in 2004 of child abuse, the government acquired the property through asset forfeiture and demolished it.

Author Bill Osinski, reported “When he was finally indicted, state prosecutors literally had to cut back the number of counts listed—from well beyond a thousand to slightly more than 200—because they feared a jury simply wouldn’t believe the magnitude of York’s evil.... [It] is believed to be the nation’s largest child molestation prosecution ever directed at a single person, in terms of number of victims and number of alleged criminal acts.”¹³¹

Many people believe Dwight York was practicing a very perverted and evil form of Sex Magick (spelled with a “k” on the end as stylized by Satanist Aleister Crowley) in which some people believe they obtain magic powers by sexually abusing children. Considering York’s involvement in fringe occult philosophies and his conviction of child abuse, he may very well have been engaging in this kind of despicable behavior with children. Some of York’s supporters have claimed he was set up and framed by the government, and insist he is innocent.

Prodigy

Prodigy is a rapper and member of the duo Mobb Deep, who released his second solo album *H.N.I.C.2.* in 2008, that included a song titled “Illuminati,” telling the evils of this secret society and includes a chorus saying, “Illuminati want my mind, soul, and my body...Secret society trying to keep their eye on me.”

While in prison for illegally possessing a weapon, he penned a five page letter about the Illuminati and the music industry, saying, in part, “Jay-Z and Jaz-O were both raised (in their teenage years) in Dr. [Dwight] York’s ‘Nuwabian’ community in Bushwick Brooklyn...Jay-Z knows the truth, but he chose sides with evil in order to be accepted in the corporate world and promotes the lifestyle of the beast instead...Jay-Z is a God damn lie. I have so much fire in my heart that I will relentlessly attack Jay-Z, Illuminati, and every other evil that exist until my lights are out...I have been empowered by God and the Universe.”¹³²

He goes on to write about a negative energy many mainstream rappers are playing with, saying, “This negative energy is created and harnessed by the Illuminati secret government and they will make you spread this energy without even knowing it but people like Jay-Z are very well aware. He was schooled by Dr. York so if you are aware and still spread it, what does that make you? Who and what do you represent? I’m not saying these bad things about Jay-Z cuz we had a rap beef...Jay-Z is not the only ‘aware’ rapper that sided with evil, but he’s the most influential.”¹³³

During the 2008 presidential campaign when practically every African American entertainer was thrilled that Barack Obama was running for president, Prodigy called him a phony and a plastic president. “I wish nothing but love and happiness for him, but he’s either gonna be assassinated to create chaos and bring about martial law or he’ll live and then years down the line, at the end of his term everybody will see that he’s just like the rest of these plastic presidents, who does absolutely nothing good. Just another puppet for the Royal family.”¹³⁴

Prodigy also publicly voiced support for Congressman Ron Paul (R-Texas) who was running for president that year (and again in 2012). Because of his pro-Constitution principles and consistent track record, Ron Paul was a favorite for many Americans who see the Illuminati as a threat to our liberties, economy, privacy, and even our planet.

Prodigy believes that Dwight York was set up and framed by the Illuminati when he was sentence to 135 years in prison for an enormous number of child abuse cases. Prodigy is most likely in denial since he looked up to York and saw him as an enlightened spiritual teacher. As I’m sure you are well aware, many times the family members and close friends of people who commit heinous crimes cannot come to grips that someone they were so close to could be so evil, so as a psychological protective mechanism they simply cannot believe the person actually did those things.¹³⁵

Professor Griff

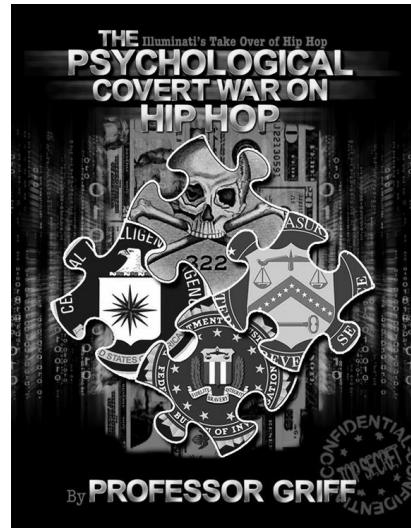


PHOTO: PROFESSOR GRIFF'S BOOK COVER, *THE PSYCHOLOGICAL COVERT WAR ON HIP HOP*.

One of the most vocal musicians against the Illuminati in the music industry is Professor Griff, formerly of the rap group Public Enemy. Griff committed the entertainment industry cardinal sin when during a 1989 interview with David Mills of *The Washington Times* he reportedly made several anti-Semitic statements, including allegedly that “Jews are responsible for the majority of the wickedness in the world.”¹³⁶ Griff insisted his statement was taken out of context and audio of the interview was never released for people to hear it in its entirety.

Professor Griff was fired from Public Enemy over the controversy caused by the interview and later issued an apology and met with Jewish groups trying to make amends. In his 2009 book, titled *Analytixz*, Griff explained, “To say the Jews are responsible for the majority of wickedness that went on around the globe, I would have to know about the majority of wickedness that went on around the globe, which is impossible...I’m not the best knower—[God] is. Then, not only knowing that, I would have to know who is at the crux of all of the problems in the world and then blame Jewish people, which is not correct.”¹³⁷

Griff later embraced a form of Afrocentrism and formed a music group called the Last Asiatic Disciples that rapped about the New World Order and various conspiracies.

J. Cole

Years after selling Roc-A-Fella Records to Def Jam, Jay-Z started another label called Roc Nation, and the first artist signed after it was launched was J. Cole, whose debut album *Cole World: The Sideline Story* came out in 2011, earning him a nomination for Best New Artist at the Grammys that year.¹³⁸

During an interview with Hot 93.7 in Hartford, Connecticut, Cole was asked about the Illuminati rumors swirling around his boss Jay-Z.

“You know what’s crazy, before I got a deal and became part of the industry, I was one of those people. I was a conspiracy theorist. There were times I would look at those videos like ‘Jay-Z’s a member of the Illuminati!’ and I would be like ‘Ooooohhhh! And then you meet him, and you see how things work, and that’s bogus—that’s somebody that’s so far from the truth in what’s actually happening, just creating something. They’re probably high. It’s not true.’”¹³⁹

On his 2013 Album *Born Sinner*, the first track is titled “Villumanati,” meaning the Fayetteville Illuminati, a reference to Fayetteville, North Carolina, where he grew up. On the track he raps, “Fuck everybody. I’m about to go and join the Illuminati. This next three bars is dedicated to the retards [who] keep asking me about the Illuminati. Is you stupid nigga? Young black millionaire, all white billionaires, I’m sure that they can do without me. And I ain’t really into sacrificing human bodies.”¹⁴⁰

The statement about sacrificing human bodies is likely a reference to the Cremation of Care at the Bohemian Grove, something more and more people have become aware of from YouTube and social media, and since J. Cole said he used to watch “conspiracy” videos, he is probably aware of some of the activities and allegations surrounding the Bohemian Grove.

Jay Electronica

Another rapper signed to Jay-Z's Roc Nation record label with some interesting ties is Jay Electronica,¹⁴¹ whose connection to the Illuminati is beyond simply using occult symbols or name-dropping them in a song. While in a relationship with his baby's momma, Erykah Badu, this clown was reportedly having an affair with Kate Rothschild, a member of the notorious Illuminati banking family. Kate's blue blood multi-millionaire husband Ben Goldsmith filed for a divorce from her citing adultery after he allegedly discovered her having a yearlong affair with Electronica.¹⁴²

Kate Rothschild inherited tens of millions of dollars from her father, banker Amschel Rothschild, after he committed suicide by hanging himself in his Bristol Hotel room in Paris in 1996.¹⁴³ The death was initially reported as the result of a heart attack, but was later confirmed a suicide by relatives refusing to discuss the details.¹⁴⁴ He was the chairman of Rothschild Asset Management.

The heiress Kate later started her own record company called Round Table records and that's how she met Jay Electronica. Her company's name, "Round Table," is a reference to the British round table secret societies and elitist organizations set up by the likes of Cecil Rhodes, who wrote in his will that his money must be used to fund a secret society called the Round Table Group, with the goal of maintaining the Illuminati controlled British Empire around the world.

His last will and testament literally reads, "To and for the establishment, promotion and development of a Secret Society, the true aim and object whereof shall be for the extension of British rule throughout the world, the perfecting of a system of emigration from the United Kingdom, and of colonization by British subjects of all lands where the means of livelihood are attainable by energy, labor and enterprise, and especially the occupation by British settlers of the entire Continent of Africa, the Holy Land, the Valley of the Euphrates, the Islands of Cyprus and Candia, the whole of South America, the Islands of the Pacific not heretofore possessed by Great Britain, the whole of the Malay Archipelago, the seaboard of China and Japan, the ultimate recovery of the United States of America as an integral part of the British Empire, the inauguration of a system of Colonial representation in the Imperial Parliament which may tend to weld together the disjointed members of the Empire and, finally, the foundation of so great a Power as to render wars impossible, and promote the best interests of humanity."¹⁴⁵

Cecil Rhodes, this Round Table Group creator, was a British born businessman who moved to Africa to start the DeBeers diamond monopoly, and with the help of Edward Bernays, the public relations genius, he brainwashed millions of men and women around the world into believing they need to own large diamond rings, necklaces, and ear rings in order to feel loved, while the inventory of the stones is purposefully suppressed to artificially inflate the prices. This same diamond monopoly man also created the Rhodes Scholarships which are given to college students who the Secret Establishment sees as likely participants in their New World Order plan, and are used to groom young men and women by introducing them to the Invisible Empire. President Bill Clinton is one of the most well-known recipients of this scholarship, who mysteriously rose to power from obscurity with the help of this hidden hand.¹⁴⁶

So in a world of Illuminati posers and puppets, it is interesting, at the very least, that Jay Electronica allegedly had a yearlong sexual relationship with a member of the notorious Rothschild banking family, literally, according to various reports, getting in bed with a supposed Illuminati family member. The rapper tweeted some threats to Ben Goldsmith, his alleged mistress's husband, after news reports were first published about Kate Rothschild's alleged affair with the rapper, saying he would "come see" Goldsmith if he didn't shut his mouth.¹⁴⁷

Several reports have stated that Jay Electronica's album *Act II – The Patents of Nobility* would contain a track titled "New Illuminati" that featured none other than Kanye West,¹⁴⁸ due to his unprecedented Illuminati posing. At the time of this writing, his album had been in the works for years but was faced with repeated delays and will supposedly be released soon.

The Game



PHOTO: THE GAME'S ALBUM COVER *JESUS PIECE*, DEPICTING JESUS AS A GANG MEMBER.

The Los Angeles based rapper who goes by “The Game” (a really lame name, I know) was interviewed by a conspiracy website called Truth is Scary and when asked about the Illuminati, he stood up out of his chair and said, “I can’t talk about that.”¹⁴⁹ He also said the world was going to end at the end of 2012, while trying to sound serious and sophisticated.

The Game is just another wannabe LA gangster in hip hop who’s made headlines for his unhealthy relationships and his habit of fighting.¹⁵⁰ He is probably best known for his hideous “LA” face tattoo on his right cheek, which is actually a cover up of a previous tattoo of a butterfly that he bizarrely inked on the same spot. As if this wasn’t dumb enough, a few years later he got a huge tattoo of President Obama on his chest!¹⁵¹

Just two weeks after the Sandy Hook Elementary School massacre, when 20-year-old Adam Lanza killed twenty children and six adults in Sandy Hook, Connecticut and the entire country was mourning, The Game released a song titled “Dead People,” where the entire track was basically about stalking and murdering people for fun because he’s a psycho. The track is on an album called *Jesus Piece*, a slang term for a gang banger’s favorite gun, and the cover art depicts Jesus as a member of the Bloods street gang.¹⁵²

Ski mask, body bag, duct tape, and a pillow
In the front solo
Sittin’ low with the lights out
Feelin’ like Manson on some Son of Sam shit
With a murder on my mind and my mind on a homicide
-*Dead People*

T-Pain

T-Pain, the King of Auto-Tune, the guy who made mainstream music even more unbearable to listen to than it already was, joked about hoping to join the Illuminati so he could make more money after his career had stalled. Because his Auto-Tune gimmick got overplayed and he fell off the face of the earth, in desperation he once said, “Boy, if there is an Illuminati, I’m looking for them. I’m telling you boy, I’m down to get in it, cuz I would be way richer than I am right now.”¹⁵³

While it appears he was joking or saying such things in jest, his statements reveal how appealing the Illuminati is to those who lust after fame and money, and also shows how more and more people are associating the Illuminati with the puppet masters who pull the purse strings and decide who will be chosen to be advertised and promoted in the corporate media.

Of course the zombie masses loved T-Pain and his trademarked Auto-Tune novelty gimmick for a season, but his fifteen minutes of fame ticked away rather fast, and the masses moved on to the next trend and technological bread and circus, looking for something new to satisfy their itching ears.

A\$AP Rocky



PHOTO: A STILL FROM A\$AP ROCKY'S VIDEO "WASSUP" SHOWING A SATANIC PENTAGRAM ON THE FLOOR DURING A PARTY.

Another talentless rapper waiting in the wings hoping to be chosen as the next token act propelled through the mainstream media pipeline is A\$AP Rocky, who's another jive turkey talking gibberish marketed as music. In a blatant attempt trying to get noticed, he released a music video for his song "Wassup" that began by showing a huge three-foot-wide satanic pentagram on the floor, looking like it was made out of cocaine, and featured your typical scantily clad women shaking their booties and guys drinking 40's while showing off handfuls of cash.

What most viewers don't understand is that the stacks of cash often seen in music videos come from the prop department, not the bank, and are just as fake as the rappers who flash it. Many of the cars,¹⁵⁴ jewelry,¹⁵⁵ and even the homes themselves featured in MTV's hit show *MTV Cribs*, were often rented by the artist to show off in their segment.¹⁵⁶

During an interview with Jazzy T at 93.7 WBLK in Buffalo, A\$AP said, "I wish I was Illuminati. Show me Illuminati," as he enthusiastically expressed his admiration for the group and his desire to be "in" with them so he could make some money and get famous.¹⁵⁷ The fact that so many rappers literally say they would love to join the Illuminati shows how they are willing to sell out to the corrupt corporate system and do anything in exchange for fame and fortune.

Eminem



PHOTO: EMINEM POSTED THIS PICTURE ON HIS TWITTER SHOWING HIM THROWING UP DEVIL HORNS AND THE ALL-SEEING EYE.

Marshall Mathers, aka Slim Shady, aka Eminem, skyrocketed to superstardom beginning in 1999, becoming one of the most famous rappers of all time after getting signed to Dr. Dre's Aftermath Entertainment music label, a subsidiary of Interscope records. It wasn't just being white that fueled his celebrity, but rather his extremely violent and vile lyrical content, including songs about doing drugs,¹⁵⁸ raping women,¹⁵⁹ doing a Columbine-style school shooting,¹⁶⁰ and even killing his baby's momma.¹⁶¹ Instead of the mainstream media being repulsed and not giving him a national platform, Eminem instantly became one of their favorite friends and most famous celebrities in the world, loved largely by children who couldn't get enough of him. Countless girls even worshiped him, despite his misogynistic message, and they too loved to sing along to his sick songs.

During Eminem's time in the limelight, various gruesome crimes were committed by his fans that were believed by some to be acting out the scenarios depicted in several of his songs. In one incident a twenty-one-year-old Eminem impersonator named Christopher Duncan murdered his girlfriend after singing Eminem songs at a karaoke bar by beating her unconscious and then stuffing her in a suitcase where she then suffocated.¹⁶² The song "Kim" depicts Eminem killing his girlfriend with lyrics like, "Don't you get it bitch, no one can hear you! Now shut the fuck up and get what's coming to you! You were supposed to love me! [Kim choking] NOW BLEED! BITCH BLEED!"

A fourteen-year-old boy in Peterborough, Ontario was charged with murdering his own mother and burying her body in the backyard, allegedly modeling the murder after Eminem's music video "Cleaning out My Closet," which in court was said to be the boy's favorite song, that depicts Eminem murdering his mother and burying her body in the backyard.¹⁶³

A twelve-year-old boy was convicted of indecent assault after he was allegedly inspired by an Eminem song to force a nine-year-old boy to perform a lewd sex act on him.¹⁶⁴ The Eminem track "Ken Kaniff," which is a short skit included on Eminem's album, "The Marshall Mathers LP," was played in court during the case. Prosecutor William Baker said that, "One possibility is that the twelve-year-old boy in adolescence heard the track and thought it would be a good idea to make someone do that to him," referring to the lewd act depicted in the song.¹⁶⁵

Michele Elliott, director of Kidscape, a child protection charity, commented on the case, saying, "There is something disturbing about a record or video egging people on to behave outside social parameters. I personally find them disgusting and don't think we should give them a platform. If you are already disturbed, listening to something particularly unpleasant could give you the rationale that it is okay."¹⁶⁶

A few years after the pinnacle of his time in the limelight, Eminem released a music video about the 2004 presidential election for his song titled "Mosh," which was a scathing attack against President George W. Bush and his fear mongering surrounding the War on Terror. The video starts with a parody of George W. Bush reading *My Pet Goat* to a classroom of children as a jet flies over the school and crashes into the World Trade Center. It then cuts to Eminem standing in front of a wall covered with newspaper clippings and headlines about Bush's foreknowledge of the 9/11 attacks, including the *New York Post*'s famous front page headline, "Bush Knew."

Eminem roars, "Look in his eyes it's all lies!" as President Bush is shown on the screen, and then the video moves to a cardboard cutout of Osama Bin Laden on a soundstage controlled by then Secretary of Defense Donald Rumsfeld and Vice President Dick Cheney. Eminem goes on to rally dozens of people who surround the Capitol building in Washington DC and head up the stairs, pouring inside in what appears to be the beginning of a riot, when it is revealed they are all actually lining

up to vote. The song itself is extremely powerful and the music video, which was produced by the *Guerilla News Network*, presented a powerfully positive message about activism and strength in numbers.

Despite this powerful and positive song, Eminem is still a pawn of the Illuminati and was promoted by the Illuminati controlled mainstream media as a role model for the youth because the vast majority of his music preaches violence, immorality, and irresponsibility. This popular and surprisingly powerful song only served as bait to attract more people to his poison since the overwhelmingly majority of his music is pure mentally enslaving mind control. In practically every one of his songs he sounds like an angry teenager screaming about being grounded by his parents and lashing out at the world in angst.

It's important to note that the key to Eminem's success was rapper and producer Dr. Dre, who is considered one of the founding fathers of gangster rap because of his membership in the group NWA (Nigga's With Attitude), and who is credited with discovering Eminem and launching his career. Dr. Dre entered into the mainstream limelight with his debut solo album *The Chronic* in 1992, which featured a pot leaf on the face of the CD. After Dr. Dre heard one of Eminem's demo tapes, he immediately gave him a record deal recognizing the marketing appeal of a white rapper from Detroit.

Some find it ironic that Dre made a career out of promoting alcohol, drugs, and thugs when his 20-year-old son Andre Young Jr., would later die of a drug overdose in 2008.^{[167](#)} While some call it a tragedy, others have called it Karma or say Dr. Dre reaped what he had sowed.

I take seven (kids) from (Columbine),
stand 'em all in line
Add an AK-47, a revolver, a nine
a Mack-11 and it oughta solve the problem of mine
and that's a whole school of bullies shot up all at one time
Cause (I'mmm) Shady, they call me as crazy
-I'm Back

Suge Knight

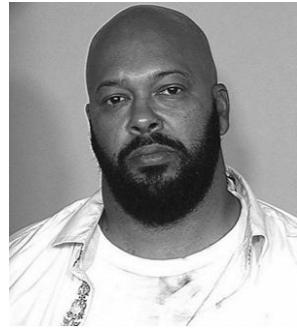


PHOTO: SUGE KNIGHT'S MUG SHOT FROM ONE OF HIS MANY ARRESTS.

While this is a book mainly about Illuminati puppets, fake gangsters and posers (nonetheless still real pieces of garbage), one man in the music industry who doesn't need to pretend to be a gangster is Suge Knight, the founder and former CEO of Death Row Records. In the 1990s Suge was one of the most feared men in the music industry, standing 6 foot 4, weighing 265 pounds, and having a long history of violent encounters.

Suge produced albums for Tupac Shakur, Dr. Dre, Snoop Dog and other chart-topping acts, but after a series of financial and legal problems he slowly faded from popularity, occasionally making headlines for his latest run-ins with the law. He is perhaps best known for driving the car that Tupac was killed in when he became a victim of a drive-by shooting in 1996, which remains unsolved and the topic of much speculation about who killed him and why.¹⁶⁸

Suge's run-ins with the law are legendary, so here's just a sample of his rap sheet. In 1992 he was put on probation after a weapons and assault charge and found guilty of violating that probation in 1996 for an altercation in the MGM Grand Hotel in Las Vegas after security cameras showed him involved in another assault, resulting in him being sentenced to nine years in prison. He was released in 2001 after four years on the condition that he would not have any contact with Dr. Dre.

In December 2002, he was arrested again and did two months in jail for violating his parole by associating with known gang members.¹⁶⁹ The following year in June of 2003, Suge was arrested again after assaulting a parking lot attendant at a club in Los Angeles and sentenced to another ten months in prison.¹⁷⁰ In February 2005, police found marijuana in his car after pulling him over for an illegal U-turn and kept him in jail for a week, but the marijuana charges were dropped, most likely because his lawyers successfully argued one of his friends must have stashed the weed there without his knowledge. That same year Knight was shot in the leg during an altercation at a Miami Beach night club. He refused to cooperate with police and no one was charged with the shooting.

Knight was arrested again in Las Vegas in 2008, for aggravated assault and drug charges after allegedly assaulting Melissa Isaac, his girlfriend of three years, and brandishing a knife.¹⁷¹ The charges were dropped when police could not find Melissa, who was mostly likely afraid to cooperate with authorities fearing the repercussions from Knight if she did.¹⁷² The following year Knight was a suspect in the robbery of a record producer named Noel "Detail" Fisher after five armed men broke into his house, stole \$170,000 worth of jewelry and a locked safe, allegedly claiming they were collecting a debt on behalf of Knight.¹⁷³

In May 2013, a photo of a black BMW with the word "Illuminati" affixed in place of the BMW logo on the rear of the trunk was posted online by a girl who said her boyfriend "swears it was Suge Knight driving the car." The photo was said to have been taken in Hollywood. Others point out that the BMW was several years old and say Suge wouldn't be driving such an "old" car, and insist it was just someone who looked like Suge who was trying to be cool.

While Suge Knight may be considered a legitimate gangster thug who became wealthy in the rap game, being an Illuminati mafia gangster is something totally different. Illuminati mafia men don't get involved in fights outside clubs. They're far too sophisticated for that, but in many ways Suge is more dangerous than anyone in the Illuminati because he simply doesn't care about the consequences of his reckless actions and his repeated jail sentences have not seemed to deter him from criminal activity.

Sean “Diddy” Colmes

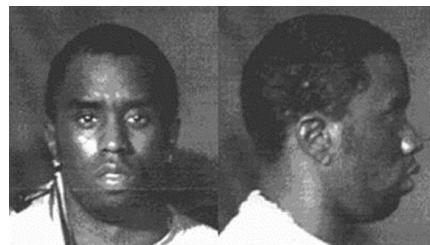


PHOTO: MUG SHOT OF SEAN COLMES, CEO OF BAD BOY RECORDS.

Sean Colmes, Puff Daddy, Puffy, P. Diddy, Diddy, Little Diddy, whatever this poser’s name is these days, released a music video in 1997, for a song titled “Victory” featuring Notorious B.I.G. and Busta Rhymes. The video takes place in the “New World Order,” said to be in the year 3002 AD, in a society looking like something out of George Orwell’s *Nineteen Eighty-Four* and depicts Diddy (or whatever his name is today) being chased by the police as part of a televised game show inspired by the Arnold Schwarzenegger film, *The Running Man* (1987).

This video was not really trying to warn people about the New World Order, but instead was a producer using a creative idea that Diddy was being persecuted by “the man.” He is anything but persecuted by “the man,” and instead during his fifteen minutes of fame, fourteen of which were done by exploiting Biggie’s death, in my opinion, Diddy was a darling of the mainstream media machine who dished nothing but praise for Puffy, helping him amass a fortune of almost \$600 million dollars, making him the wealthiest man in hip hop.¹⁷⁴

Let’s not forget that Diddy was acquitted of bribery and weapons charges stemming from a shooting incident at a Times Square nightclub in 1999, after police reportedly found a stolen gun and a secret compartment built into his SUV after they pulled his vehicle over shortly after fleeing the scene of the shooting.¹⁷⁵ His protégé “Shyne,” was sentenced to ten years in prison for reckless endangerment and assault after the rounds he popped off inside the club allegedly struck and injured three people.¹⁷⁶ Diddy can thank Johnny Cochrane for getting all the charges against him dropped; the famous lawyer who helped get O.J. Simpson quitted after he was charged with murdering his ex-wife.

Lauryn Hill



PHOTO: THE FUGEES ALBUM COVER *THE SCORE*.

Grammy Award winning female rapper and producer Lauryn Hill came on the music scene with her uplifting and socially conscious messages as a founding member of the now disbanded Fugees, along with Wyclef Jean and Pras Michel, whose 1996 album The Score is considered by many critics to be one of the best hip hop albums of the 1990s.¹⁷⁷ After the Fugees broke up, both she and Wyclef had successful solo careers, but Hill would later disappear from the public eye due to what she said were threats to her and her family. In 2013 she was sentenced to several months in jail for failing to pay her income taxes from 2005 to 2007, which was around a million dollars.¹⁷⁸ Some of her fans have claimed the conviction was in retaliation for her “conspiracy theories” about the music industry.

The previous year she had posted a message on her Tumblr account about how the music industry is “manipulated and controlled by a media protected military industrial complex.” She also said the mainstream music industry engaged in “pop culture cannibalism.”¹⁷⁹

“For the past several years, I have remained what others would consider underground,” she wrote. “I did this in order to build a community of people, like-minded in their desire for freedom and the right to pursue their goals and lives without being manipulated and controlled by a media protected military industrial complex with a completely different agenda.”¹⁸⁰

She went on to explain, “When I was working consistently without being affected by the interferences mentioned above, I filed and paid my taxes. This only stopped when it was necessary to withdraw from society, in order to guarantee the safety and well-being of myself and my family.”

People like Lauryn Hill who challenge the establishment or openly oppose mainstream ideologies are often labeled “conspiracy theorists,” and even mentally ill, and there is literally an official mental disorder listed in the DSM-IV-TR Manual, the official clinical manual on mental disorders, called “Oppositional Defiant Disorder,” that claims people have a mental illness if they have “a recurrent pattern of negativistic, defiant, disobedient and hostile behavior toward authority figures that persists for at least 6 months.”¹⁸¹

Many people believe Hill was targeted, harassed, and threatened because her music and her message is completely counter to the mainstream, materialist, self-destructive, soul sucking slime that is spread by the corporate controllers. Sometimes if you’re not going to play their game, unimaginable dirty tricks get pulled.

Everything is Everything
What is meant to be, will be
After winter, must come spring
Change, it comes eventually
-*Everything is Everything*

Ice Cube

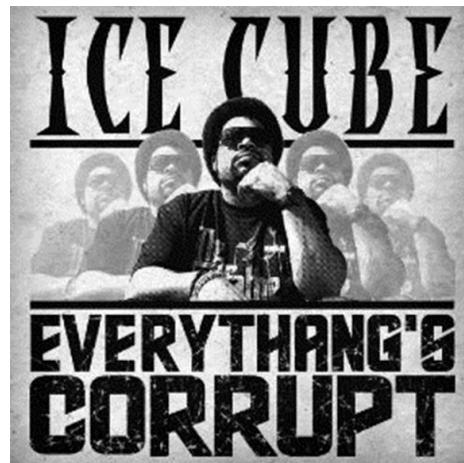


PHOTO: COVER FOR ICE CUBE'S SINGLE "EVERYTHANG'S CORRUPT."

In November 2012, just days before the presidential election, Ice Cube released a new video for his single "Everythang's Corrupt" (Get it? *Everything* is corrupt? Every *thang*? Yeah. It's your typical ghetto speak that most rappers use, as I'm sure you're aware of.) Anyway, on the surface the video is pretty powerful and covers a lot of social issues from police brutality to political sex scandals, and even the strange mass deaths of birds and fish. When it was released it caused a wave of excitement and hope among many listeners who thought that Ice Cube was "awake" to the Illuminati, but the video was largely a publicity stunt and a one-sided attack against Republicans, because Ice Cube blindly supports President Obama.

"I don't see how anybody could believe what that man says," he told *Rolling Stone* magazine, talking about Republican presidential candidate Mitt Romney just before the election.¹⁸² *Rolling Stone* wrote, "The West Coast hip-hop luminary's new single, 'Everythang's Corrupt,' is a no-holds-barred, politically charged record that plumbs the seedy, greedy underbelly that stinks up so much of American society."¹⁸³

In the interview, Ice Cube described himself as a "Political Head" who followed the 2012 presidential race very closely and said Obama hadn't been able to accomplish all of his goals in his first term because of a "do-nothing Congress," and said the song was largely inspired by the Occupy Wall Street Movement, the largely liberal, Obama supporting, socialist, big government demonstrators who made headlines in 2011 for camping out, or "occupying" public property while demanding a long list of absurd things from forgiving student loan debt and offering "free" tax payer funded college tuition, to insanely high minimum wages, and an endless list of government handouts.

Ice Cube made a career out of promoting violence as a founding member of the 1990s rap group NWA (Nigga's With Attitude) with their flagship single, "Fuck the Police," only to transition later into family comedies like *Are We There Yet?* and *Barbershop*. The fact that supposedly family friendly studios would cast Ice Cube as a star in their films speaks volumes about the lack of standards these studios hold.

In a perfect world Ice Cube, who has spoken favorably of the black supremacist Nation of Islam and considers himself a Muslim,¹⁸⁴ would be blacklisted from mainstream media and stuck working at a Seven Eleven in the ghetto, but in an Illuminati controlled entertainment industry, he has made many millions of dollars and is loved by the zombie masses.

Charly Boy

Illuminati musician allegations aren't just limited to American artists—believe it or not—a popular rap artist in Nigeria is accused of being in the Illuminati, and being gay as well. Of course popular artists in other countries such as Europe, China, Japan and more, are probably accused of using Illuminati symbolism or claiming some kind of allegiance with them, but at the time of this writing, it's mostly American stars who are swept up in the allegations.

“Last week, news spread like a hurricane about Charles Oputa popularly known as Charly Boy being a gay and the head of Illuminati in Nigeria,” read the *National Mirror*, a daily newspaper in Nigeria.¹⁸⁵ A local pastor named Roland Macaulay made the allegations and then Charly Boy threatened to sue the paper for publishing them.¹⁸⁶ Charly Boy, who is 60-years-old, responded, saying, “Yesterday, I was an Illuminati member. Today, a gay, tomorrow, sleeping with a coffin and the list is endless. When will they stop these lies?”¹⁸⁷

Some believe that Charly Boy and the writer of the story collaborated together as a publicity stunt for the artist, something that could very well be possible due to the attention Illuminati allegations have been receiving in the United States. He wasn't just accused of being “in” the Illuminati, he was actually said to be the “head” of the organization in Nigeria! A claim that is clearly absurd to anyone who knows anything about the subject. Nevertheless it is interesting to hear that the Illuminati allegations aren't just isolated to American musicians, but they have popped up in South Africa as well.

Tyler the Creator

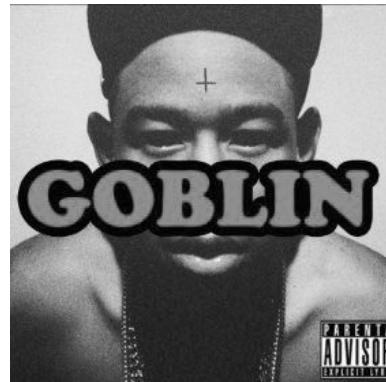


PHOTO: COVER FOR TYLER THE CREATOR'S *GOBLIN* ALBUM.

A fairly popular “shock rapper,” whose lyrics are designed to be as vile as possible and include themes of rape and murder fantasies, found favor with Sony Music Entertainment and other major corporations who use their influence and infrastructure to spread his bile to the brains of the buffoons who are dumb enough to willingly listen to it. This creature’s name is Tyler the Creator of the group Odd Future, who’s friends with Justin Bieber of all people, despite calling himself a Christian.

This baboon is basically a black Eminem, and after his debut album *Goblin* came out in 2011, many critics gave it positive reviews. Jon Dolan from [Rolling Stone](#) gave the album 3 and a half, out of 5 stars, and enjoyed the “lush, left-field R&B-tinged tracks” and its “early-Eminem evil” lyrics.¹⁸⁸ [Allmusic.com](#)’s David Jeffries also gave it 3 and a half out of 5 stars, saying “Tyler’s production is as attractive as ever, contrasting his disgusting rhymes and gruff voice with subdued, sometimes serene beats that echo and creep.”¹⁸⁹

[Slant Magazine](#) awarded the album 4 and a half out of 5 stars when critic Huw Jones wrote in delight that, “*Goblin* could well be one of the decade’s most significant releases...a masterpiece for those capable of stomaching it.”¹⁹⁰

Fortunately a few critics still had some common sense and slammed Tyler, because, “Eminem already did this 15 years ago,” as Joshua Erret of *Now Magazine* said,¹⁹¹ and Randall Roberts from *The Los Angeles Times* wrote that after listening to it for a bit, “you just want Tyler the Creator to shut the hell up.”¹⁹² MTV News once asked Tyler about rumors he and his group Odd Future were connected to the Illuminati, to which he responded, “Oh, that’s cool! People think I’m in the Illuminati? That’s tight—hell yeah! That’s tight—you’ve got to be rich as fuck to be from there, or have power! That’s people implying that I’m rich as fuck and we have power—that’s tight!”¹⁹³

Big Boi



PHOTO: BIG BOI TELLS NEW YORK'S HOT 97 HE VOTED FOR LIBERTARIAN CANDIDATE GARY JOHNSON, INSTEAD OF BARACK OBAMA IN 2012.

While Barack Obama received 93% of the African American vote in the 2012 election¹⁹⁴ (down from 95% in 2008 when he was first elected president)¹⁹⁵ and the entire rap and hip hop industry couldn't have been more proud to get "one of their own" into office, there was at least one famous rapper who did not support Obama—and that was rapper Big Boi, one half of the Grammy Award winning duo Outkast.

Big Boi and his friend Andree 3000 formed the group while still in high school and the two went on to later win six Grammies and sell over 25 million albums, making them one of the most successful hip hop duos of all time. Just after the 2012 election, Big Boi was giving an interview to New York Hot's 97 when he revealed that the day after the election a white woman at the airport congratulated him on "his win last night," referring to Barack Obama's victory over Mitt Romney, thus winning a second term; to which Big Boi responded, "Bitch, I voted for Gary Johnson"¹⁹⁶ (the candidate for the Libertarian Party). This came as a shock to many, and a pleasant surprise to others, who were glad Big Boi wasn't supporting Obama like so many other black musicians were, simply because he was black too.

By revealing he didn't support Obama, and instead voted for a third party candidate who became the favorite of many Ron Paul supporters after he dropped out of the race, it showed that Big Boi had a deeper knowledge of the mechanisms at work in presidential politics, leading some to believe that had discovered the invisible empire that controls both major political parties, and wanted nothing to do with either of them.

While Big Boi, at the time of this writing, hasn't spoken publicly about the Illuminati, he has followed me on Twitter for quite some time, occasionally retweeting some my tweets, which is an indication that he has some interest in the Illuminati which led him to me. Being a black rapper and publicly stating he didn't support Obama took some big balls, and Big Boi should be commended for daring to make his views known publicly, which could have been potentially damaging to his career.

Killer Mike



PHOTO: KILLER MIKE INTERVIEWED ON POWER 105.1'S *THE BREAKFAST CLUB* WHERE HE TALKED ABOUT GUN RIGHTS.

Atlanta based rapper Killer Mike did a lengthy interview with The Breakfast Club on Power 105.1 out of New York where he talked about the mainstream music industry, the Constitution, the Police State, the Patriot Act, and other Liberty issues revealing he was more informed than the average rapper about current events. When asked why he hadn't yet "made it" in the mainstream, he answered, "Eventually somebody's going to be courageous enough to play it on the radio...eventually, or not, someone on this side of the fence is going to have the confidence [to play his music] cuz it's not like my music doesn't do what it's supposed to do...whenever they want me, I'm here, but I can't pander myself and I can't allow myself to be used and abused."¹⁹⁷

When the topic of guns came up during the interview, Mike stated, "I think every American can and should own a firearm," to which a bewildered host gasped, "why?"

"Because it's our right and because I've been around the world and I've seen what countries who don't have that right are like," he answered, and then highlighted that we live in Constitutional Republic, something most people don't understand.

There is an important difference between a republic and a democracy, and the United States of America was originally supposed to be a republic, which is a representative form of government where the government's power is limited by a charter or Constitution that sets boundaries which must not be violated no matter what, thus permanently protecting people's basic freedoms, protections that a majority vote cannot overrule. In a democracy, the majority rules, and there are no limitations to the powers or actions a government can take if the majority of people want them (or are tricked or coerced into wanting them). A popular analogy is that a democracy is two wolves and a sheep voting on what's for dinner. In a republic, even if the two wolves voted to eat the sheep, their two-thirds majority vote still wouldn't allow them to kill the sheep because the sheep's rights are protected by the constitution which trumps any majority vote.

As the conversation about gun violence was pressed by the host during Killer Mike's interview, he said, "If you're familiar with MK-ULTRA, if you're familiar with how governments set up to take the rights of people, you've seen all this shit happen before. I am an American. I refuse to give up the rights that were given to me in the Bill of Rights and the Constitution."

He went on, "Why is the Patriot Act in effect? Because at some point in the near or far future, this country is going to become a country in which you don't have the rights you have now. And the only thing that has ever stood in opposition to that in America is that the citizenry is armed. If you do not have an armed citizenry, you have a controlled citizenry." The top comment on the YouTube video read "Killer Mike! The only top tier rapper who defends the Constitution!"

He also talked about Big Pharma and our drugged and sedated population, saying sarcastically, "Don't work out, don't eat healthier, don't take yoga, just take a pill." At the time I'm writing this, his Twitter background is an American flag with an Illuminati All-Seeing Eye in the upper left hand corner surrounded by the stars, signifying the Illuminati owns America.

Mike owns a barbershop in Atlanta, Georgia, and plans to pursue his dream of opening over one hundred shops in the United States, primarily in black communities.¹⁹⁸ He entered the music scene by appearing on Outkast's Grammy-winning single "This Whole World" in 2001. It's interesting to note that Killer Mike became friends with Big Boi of Outkast in college, who, as I've previous noted, is one of the few mainstream rappers who didn't mindlessly support Barack Obama like virtually every other black entertainer in the industry did.

Talib Kwali



PHOTO: TALIB KWALI SITS DOWN WITH DJ VLAD'S VLADTV TO DISCUSS THE ILLUMINATI.

Brooklyn based rapper Talib Kwali, who got national recognition for his 2002 socially conscious song “Get By,” was once interviewed by DJ Vlad and asked about the Illuminati rapper rumors, where he then called them a distraction from more important issues.

“We have the International Monetary Fund, the World Bank. We have rich families that are conspiring and getting together to have one currency, to have one world order to make shit easier for them. These things are dangerous and catastrophic for millions of people—some of these decisions that these rich people make. But when you start adding a boogieman ‘Oooh mysterious secret society’ aspect to it, you really distract from the real issues, and you’re not giving enough props and credit to show how dangerous and evil some of this shit really is.”¹⁹⁹

During the interview he explained how he read Bill Coopers popular book *Behold a Pale Horse* in the 1990s but later realized how inaccurate Cooper was and blamed much of the “anti-Illuminati sentiment” on what he called “right wing, conservative Christian think tanks, John Birch Society types who felt the need to demonize Freemasons and demonize these groups at the beginning of America. So, it’s all religious stuff,” Talib said. “The Illuminati was a real organization,” he went on, “and could quite possibly be a real organization now, but the amount of power people allow it to have on their lives is based on them.”²⁰⁰

While Talib Kwali may be a skilled and socially conscious rapper, his interview with DJ Vlad’s VLADTV revealed how little he knows about the John Birch Society, which was instrumental in exposing the Illuminati “insiders,” as they called them, starting in the 1960s by publishing books like Gary Allen’s *None Dare Call it Conspiracy*. Talib does, however, have a point about many of the Illuminati rapper rumors being clearly crazy and actually often do distract from tangible, real organizations and issues that society is facing.

The TV got us reaching for stars
Not the ones between Venus and Mars,
the ones that be reading for parts
-*Get By*

Jadakiss

In 2004, Jadakiss released his second album titled *Kiss of Death* which included a track titled “Why?” containing a line that set off a media firestorm and caused his song to either be pulled from the radio in many markets, or censored if it actually was played.

The line that resulted in so much controversy was, “Why did Bush knock down the towers?” referring to the World Trade Center attack on 9/11. As I’m sure you’re familiar with, many people believe the September 11th attacks in 2001 were an “inside job” and a false flag conspiracy orchestrated by elements of the US government or the Illuminati. A variety of books and films were made about this very issue, and a number of people have made headlines for either raising questions as to whether the attacks were an inside job or if they were allowed to happen on purpose as a pretext for the endless War on Terror. After hearing about Jadakiss’s song, Fox News’ Bill O’Reilly suggested that President Bush sue him for slander.

While it was, in my opinion, admirable for Jadakiss to use his art to raise the question, this is not to say that Jadakiss is a quality artist or a positive role model by any means. Quite the opposite, he is just another one of countless wannabe gangster rappers who speaks with a ghetto accent without a proper grasp of the English language, seeming to wear his ignorance as a badge of honor.

Lupe Fiasco



PHOTO: LUPE FIASCO IS INTERVIEWED BY LUKE RUDKOWSKI OF WE ARE CHANGE ABOUT A POSSIBLE 9/11 COVER-UP.

Of course practically every black person in the entertainment industry (if not the country) saw Barack Obama as a virtual messiah for the African American people when he appeared on the scene and was placed in the Oval Office, but Lupe Fiasco didn't believe the hype. While giving an interview on CBS he called Obama "the biggest terrorist in the United States,"²⁰¹ because of his expansion of George W. Bush's War on Terror, most notably becoming the "King of the Drones," those radio controlled murder machines that have killed countless innocent civilians in the Middle East—atrocities that are censored in the American media.²⁰²

Lupe's comments caused quite a bit of controversy and when he was later asked by *Billboard* to clarify his statement, he responded, "I've got nothing to clarify. It's Obama and the U.S. government, every president that came before him and every president that comes after him."²⁰³ Such statements rarely compute with the public, who are too busy watching celebrity news to know (or care) about the grave injustices that both Republican and Democrat presidents commit, each side believing that only their opposing political party violates the Constitution.

Several years earlier at the end of his set on *The Late Show with David Letterman* when Lupe performed his single "Superstar," you can clearly hear him say, "No New World Order, ya hear me."²⁰⁴ Somehow, despite all this, Lupe was still invited to a 2012 inauguration party at the Hamilton in Washington DC, where he took to the stage and performed his song "Words They Never Said," over and over again, rapping, "[Rush] Limbaugh is a racist, Glenn Beck is a racist, Gaza Strip was getting bombed, Obama didn't say shit. That's why I ain't vote for him, next one either."

The audience was stunned and eventually he was pulled off stage and the event organizers made a statement saying, "Lupe Fiasco performed at this private event, and as you may have read, he left the stage earlier than we had planned," because of what they called his "bizarrely repetitive, jarring performance that left the crowd vocally dissatisfied."²⁰⁵

General Gemineye



PHOTO: A SCENE FROM “AMBUSHED” FEATURING GENERAL GEMINEYE, PRODUCED BY DJ BALL, A SHARP CRITIQUE OF THE WAR ON TERROR.

A Vancouver, Canada rap duo named Conspirituality released a song titled “AmBUSHED” in 2009 on their debut album which contains lyrics about the 9/11 attacks on the World Trade Center, Bohemian Grove, the Illuminati, and the Bush Administration’s war crimes. A powerful and controversial accompanying video was produced by DJ Ball that depicts men in orange Guantanamo Bay-style prison jumpsuits chasing down President Bush, Dick Cheney, Condoleezza Rice and other architects of the Iraq War as they run for their lives to avoid being brought to justice.

The Guantanamo Bay detention camp is a prison and interrogation facility located at the American-run Guantanamo Bay Naval Base in Cuba that was built in 2002 by the Bush Administration as a place to keep suspected terrorists without giving them a trial and essentially detaining them indefinitely without even charging them with a crime. The facility has been called a “gulag of our times” by Amnesty International and condemned by civil rights groups.²⁰⁶ An estimated 800 people are being held there,²⁰⁷ and for years the US government had not released the identities of all prisoners.²⁰⁸

Many of the inmates have been tortured by American military personnel, similar to the Abu Ghraib torture and prisoner abuse scandal in 2004 which was uncovered after photos were published in the press that were taken by guards who worked at the facility showing a variety of inhumane treatment and abuse.²⁰⁹ The photos were taken as trophies for the guards and showed them enjoying abusing the prisoners in bizarre and disgusting ways. These were the issues addressed in the music video for “AmBUSHED” and why it depicted prisoners revolting against President Bush, Vice President Dick Cheney, and others.

Conspirituality’s front man, General Gemineye, later released a music video for his solo track “Bohemian Rap City” (a play-off of Queen’s “Bohemian Rhapsody”), a song about the Bohemian Grove and the Illuminati activities within. The music video even features a scene where General Gemineye is shown reading my previous book, *The Illuminati: Facts & Fiction*.

The cremation of care to the creation of fear
This location is where they vacation each year
My frustration I swear is for the whole nation to hear
My donation to your ear is world domination is near
-*Bohemian Rap City*

Immortal Technique

One of the more popular underground artists is Immortal Technique, a rapper whose every word is a blistering attack on the 9/11 cover-up and the War on Terror in songs like “Bin Laden” and “Cause of Death” which inundate the listener with hard facts and evidence delivered with a unique poetic power. “You think Illuminati’s just a fucking conspiracy theory?” he blasts.

Most of his songs focus on government corruption, poverty, racism, and other social issues, and while I do appreciate some of his tracks, others I’ve heard contain violent and angry messages I simply don’t care for. Immortal Technique was also very vocal in his support for the Occupy Wall Street movement which was virtually a foot soldier army of big government, liberal, Obama supporters demanding free stuff—from housing to healthcare, to college education and “living wages,” all at the expense of our nation’s tax payers.[210](#)

All they talk about is terrorism on television
They tell you to listen,
but they don't really tell you they mission
They funded Al-Qaeda,
and now they blame the Muslim religion
Even though Bin Laden, was a CIA tactician
They gave him billions of dollars,
and they funded his purpose
Fahrenheit 9/11, that's just scratchin' the surface
-Bin Laden

Paris

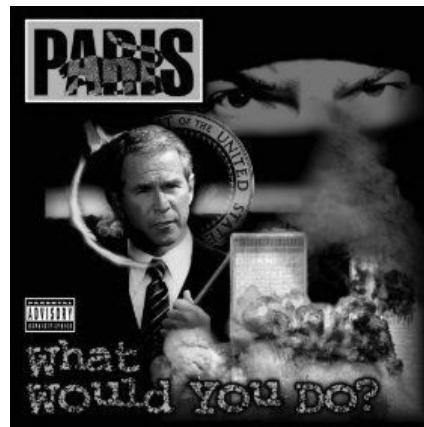


PHOTO: COVER FOR *WHAT WOULD YOU DO* BY PARIS.

A rapper named Paris on the Guerilla Funk record label has produced numerous songs about the New World Order and the Illuminati, with one of his most popular tracks titled “What Would You Do?” In the song, Paris exposes the Illuminati’s agenda with the power and precision of any chart-topping single, but because the content isn’t “mainstream friendly,” it didn’t get any airplay on the corporate controlled radio stations.

Another Bush season mean another war for profit
All in secret so the public never think to stop it
The Illuminati triple six all connected
Stolen votes they control the race and take elections
It's the Skull and Bones Freemason kill committee
See the Dragon getting' shittier in every city
-*What Would You Do?*

N.O.R.E.

In an interview with *Urban Daily*, N.O.R.E. (formerly known as Noreaga) was asked about the Illuminati hip hop rumors, and answered, “The way they’re describing it with the devil worship, that’s all fabricated and over exaggerated...But there is a certain level that you can’t get to unless you’re aware of certain things. There is a door you have to walk through and it’s on you to walk through that door. And once you walk through that door, there is no coming back.”²¹¹

As far as N.O.R.E.’s belief that the “devil worship” is “fabricated,” he is just showing his limited knowledge of the issue, and has most likely just seen some of the countless conspiracy YouTube videos that accuse just about every celebrity of being a Satanist or an Illuminati puppet. Anyone with a fair amount of knowledge about the Illuminati knows one of the core secrets of many occult fraternities is that high level members view Lucifer or Satan as the true God, or the source of their light and power.

Helena Blavatsky, author of *The Secret Doctrine*, a book that largely inspired Adolf Hitler’s Nazi philosophy, wrote, “Satan will now be shown, in the teaching of the Secret Doctrine, allegorized as Good, and Sacrifice, a God of Wisdom.”²¹² Later in the book, she goes into detail, clearly explaining what the “Secret Doctrine” is, saying, “Lucifer is divine and terrestrial light, the ‘Holy Ghost’ and ‘Satan,’ at one and the same time, visible Space being truly filled with differentiated Breath invisibly...The Fall was the result of man’s knowledge, for his ‘eyes were opened.’ Indeed, he was taught Wisdom and the hidden knowledge by the ‘Fallen Angel’...And now it stands proven that Satan, or the Red Fiery Dragon, the ‘lord of Phosphorus’ (brimstone was a theological improvement), and Lucifer, or ‘Light-Bearer,’ is in us: it is our Mind—our tempter and Redeemer, our intelligent liberator and Savior from pure animalism...Without this quickening spirit, or human Mind or soul, there would be no difference between man and beast.”²¹³

33rd degree Freemason Manly P. Hall echoes these views in *The Secret Teachings of All Ages*, writing, “The serpent is true to the principle of wisdom, for it tempts man to the knowledge of himself. Therefore the knowledge of self resulted from man’s disobedience to the Demiurgus, Jehovah.”²¹⁴

New Age Illuminati guru Alice Bailey admitted point blank in her famous book *The Externalization of the Hierarchy* that when the “Hierarchy’s” plans are complete, the ruler of planet earth will be Lucifer.²¹⁵

Die Antwoord



PHOTO: DIE ANTWOORD'S VIDEO "FATTY BOOM BOOM" DEPICTS SEVERAL FAMOUS POP STARS AS BEING PART OF AN "EVIL THING."

A bizarre South African rap-rave group that got some attention in the United States for a brief period of time is Die Antwoord (Afrikaans for 'The Answer'), and while their brand of music is quite disturbing and unappealing, it is noteworthy that they produced a music video depicting Lady Gaga getting mauled by a lion! The video for "Fatty Boom Boom" also shows Gaga, along with Kanye West, Pitbull, Nicki Minaj and Akon as heads of a monster with the words "Evil Thing" written above it.

What happened to all the cool rappers
from back in the day?
Now all these rappers sound exactly the same
It's like one big inbred fuck-fest
-Fatty Boom Boom

Hopsin



PHOTO: HOPSN IN HIS VIDEO “ILL MIND OF HOPSN 5” WHERE HE WARNS KIDS ABOUT GOING DOWN THE WRONG PATH.

Popular rappers who are against drug and alcohol abuse is practically an oxymoron, but sometimes there are rare exceptions to the rule. One of those is Hopsin, who realizes the influence he has over his young fans and includes empowering messages in his music denouncing irresponsible sexual behaviors, drug use, and the culture of prideful ignorance that has taken over hip hop.

He wasn't always dedicated to spreading a positive message, but says he realized once he “made it” as a rap star and understood how much influence he had over his young fans, he had an epiphany and decided to wield his power responsibility. “I saw all these kids and they were praising me, I've seen it on DVD's with Michael Jackson and Eminem, but I never actually been the guy when kids come up to me and are starstruck, and I was like wow, what the heck is going on right now?”²¹⁶

Hopsin says he hopes to provide a positive influence so his fans can find the ladder of success, and you can't do that, he says, if you're heavily into drugs or drop out of school. In July 2011 he released “Ill Mind of Hopsin 4,” which includes a verse dissing Tyler the Creator of Odd Future, the scumbag known for his violent and perverted “shock rap” lyrics. The video for “Ill Mind of Hopsin 5” shows Hopsin basically lecturing a group of teenagers about blowing off their education, smoking too much weed, and sleeping around. The entire video takes place in what looks to be a typical teenager's bedroom that's covered with posters of celebrities and black lights.

Hopsin credits God with awakening him to reality and has become very spiritual, saying, “It may seem corny because we've been brainwashed to think that it's corny. When you think about somebody giving their life to God, you're like 'aw man, he's gone now, he ain't the same guy.' No, if God really does exist, if he is the creator of this whole Universe, and this world, what's wrong with that? What's wrong with glorifying the God who created the Earth?”²¹⁷

Do you even have any goals?
Aside from bagging these hoes
And packing a bowl
Well let me guess, NO!
-*Ill Mind of Hopsin 5*

MC Hammer



PHOTO: MC HAMMER BAPTIZES “JAY-Z” IN HIS VIDEO “BETTER RUN, RUN” AFTER THE 1980S SUPERSTAR CALLS OUT THE SUPERSTAR FOR DEALING WITH THE DEVIL.

If you grew up in the late 1980s or early 1990s, you are undoubtedly familiar with MC Hammer’s hit “U Can’t Touch This,” and his trademark parachute pants. Many people consider MC Hammer a quintessential one-hit wonder, and after shooting to superstardom, his time in the limelight soon faded like so many others before him.

After his rap career came to a crawl and all but ended, he became an ordained minister and launched a television ministry show on the Trinity Broadcasting Network titled MC Hammer and Friends to speak about his Christian faith. “MC,” he said, now stood for Man of Christ.

Years later, having caught wind of the Illuminati epidemic in rap and hip-hop, Hammer released a song and music video titled “Better Run Run,” that called out Jay-Z as a Devil worshiper and the entire track was essentially a Jay-Z diss. The music video featured a figure representing Jay-Z running from the Devil and concluded with MC Hammer baptizing him to cleanse him of his demons.

I could see it in his eyes, the boy sold his soul
Devil said I’m a give you the world
I’ll take it, plus give me a girl
Mr Devil can you give me a sign
He said ‘Throw the Roc up, that’s one of mine’
-Better Run, Run

KRS-One

One of the old school rappers who represents the art form for what it was before it became hijacked and perverted by Illuminati media companies is KRS-One, a name that stands for Knowledge Reigns Supreme Over Nearly Everyone—a dude who's been in the rap game since 1984.

After over twenty years representing what hip hop was meant to be, KRS-One was given the Lifetime Achievement Award in 2008 by BET, acknowledging his quality contributions to music, as well as his personal efforts to improve people's lives through his Stop the Violence Movement, which he started in 1998.

KRS-One has been very vocal on issues such as poverty, violence, education, and war, and was featured on the remix of Immortal Technique's song "Bin Laden," which blames the 9/11 World Trade Center attacks on the Bush Administration. KRS-One was one of the featured speakers at a benefit in New York City for the first responders of the 9/11 attacks, many of whom are sick or have died from breathing the toxic air during rescue efforts—air that Christie Whitman, the head of the Environmental Protection Agency (EPA) at the time, lied about when saying it was safe to breath.²¹⁸ The fundraiser was organized by Luke Rudkowski and his organization We Are Change.²¹⁹

The rapper also appeared in *The Obama Deception*, a popular 2009 film produced by Alex Jones from Infowars.com, where he said, "Barack is like the manager of Burger King. All presidents are, including Bush. It's like this: when your fries are cold, your burger's not done right, you go back to Burger King/'America' or your 'Government,' and you say, 'My burger's cold! I want new fries!' First, you go to the cashier. That's the 'courts.' You argue to the courts. The courts if you can't get justice with the cashier, you say 'Let me see the manager! I wanna go to the Supreme Court! I wanna see the President!' The manager comes out. 'Hi. What can I do for you?' Now the manager can override the decisions of the cashier, but you never get to see the franchise owner of Burger King. If you really have a problem with your burger, you need to go see the franchise owner! We need to go to the top... or to the bottom. We need to go to where the real architecture of government is, and it's not in a president! It's in a global scheme!"²²⁰

So add KRS-One to the very short list of black entertainers who saw through the Obama hype, and who wasn't jumping for joy just because a man with the same skin color moved into the White House. The 1990s rock band Sublime paid tribute to KRS-One in a song by the same name, where singer Bradley Nowell praised the rapper for his enlightening and educational music.

Because he's droppin', droppin', droppin' science,
droppin' history
With a whole leap of style and intelligency
Yes, I know
I know because of KRS-ONE
Yeah, and I know
I know because of KRS-ONE
-*KRS One*, by Sublime

Bizzle

A Christian rapper named Bizzle has produced several quality “diss” songs aimed at Jay-Z and his apparent adoration for the Devil, and surprisingly, Bizzle actually has some skills and sounds like a pro. The rapper, whose motto is “God Over Money,” has produced several quality tracks and professional music videos calling out other rappers for their use of Illuminati and Satanic imagery in their acts and their overall destructive messages.

In an interview with Hip Hop Wired, Bizzle was asked what his goal was regarding his music, to which he answered, “I just want to reach people for the Lord. There are a lot of people in the hood right now who love the Lord with all their heart, but when you grow up in the hood your perception of love is different. So I think it’s just showing people who grew up like me God’s way of loving us so that we can see His will for our lives and become better as a people and know that we can get better because that is God’s intention for us all.”²²¹

He continued, “Also I think that my music is drawing a line, because there are people out there who listen to Odd Future, who are Christian, and hear him [Tyler the Creator] totally dissing God but because they like his music they dismiss it. So in a way, it’s forcing you to make a decision, because we are not taking these negative things personal. I know we have a lot going on in our lives, but we have to focus on the real objective which is Jesus Christ.”²²²

While Christian rap may seem to be an oxymoron at first with most Christian rappers not packing the punch listeners have come to expect from rap music, Bizzle is certainly in a league of his own, and shows that a Christian rapper can produce quality music that doesn’t have the typical “cheesiness” associated with Christian rap.

Nigga just claim what you is
I’m hearing you a Mason
So explain the pyramids that
You sit on the stage
I know about you and the law of Thelema
Know about Crowley and the cult you believe in
Is it just in my mind or is it you’re blind to the
Roc-a-wear designs, symbolism and signs
-Got Some Explaining To Do

Saigon

One socially conscious “anti-Illuminati” rapper had his debut album shelved by Atlantic Records because the corporate giant allegedly didn’t like the message that the rapper was sending out and tried to make him change his image. Saigon explained, “They signed me knowing the kind of music I was making, but then they try and change the direction.”²²³

When he wouldn’t go along with their plan for him and change his tune, that’s when he says the problems began, ultimately delaying his debut album for years. “They held me for six years, and it got to the point, I begged them to let me go and make a living. They said they would rather hold me and shelve me until I was nothing. They are paper gangsters and contract thugs.”²²⁴

While his album was being held up he earned money from doing shows and even appeared as himself in the popular TV show *Entourage*. “Atlantic didn’t care if I lived or died, they just didn’t want to see me succeed. They invested in me and I didn’t do what they wanted, so they shelved me,” Saigon claimed.²²⁵

He posted a message on his MySpace page saying Atlantic Records didn’t want to release his album because he was a “real artist,” not a “jingle writer” and claimed that they only cared about making money and not the content of the music.²²⁶ One of the main producers connected to his Atlantic Record deal was Justin Smith (known in the industry as Just Blaze), who is best known for producing songs for Jay-Z and other elite artists.

Finally after years of legal battles, Saigon’s lawyers were able to get him released from his contract and retain the rights to his album, *The Greatest Story Never Told*, which was finally released in 2011 through Suburban Noize Records, an independent label run by Kottonmouth Kings vocalist Brad Xavier.

Saigon became a rapper in prison after he was locked up for shooting someone at a bar in the 1990s, and credits his incarceration for helping him see the light. He says a fellow prisoner named Hakim helped him see the error of his ways through battle rapping. He was released from prison in the year 2000 and was determined to achieve his goal of getting a record contract. Atlantic Records probably saw him as an appealing act at first because of his “rep” and prison stint, knowing this would make him more marketable to the mainstream music consumers, but they misjudged the rapper, who instead of embracing and bragging about his criminal past, learned from it and changed his ways.

Talking about the meaning of his second album, *The Greatest Story Never Told: Bread and Circuses*, he said, “It’s a Roman ideology about public control and how to divert the public from the real issues. Bread and circuses is food and entertainment, so you keep their belly filled and keep them entertained, and you can do whatever you want really. I feel like that’s how the world works right now.”²²⁷

When asked by hip hop news website *Baller Status* about the Illuminati, he explained, “Everybody knows the Illuminati is real and secret societies exist. The New World Order is real...If someone has a revolutionary mindset, they aren’t going to let that person accumulate that much money. They want people who are just going to floss and go on vacation. Let someone like me get that much money and you would see a whole different situation.”²²⁸

In the interview, Saigon made it clear that he knows what it takes to become a successful mainstream rapper these days, but won’t compromise his values to become a part of that machine. “I have to say the truth, even though I know what sells and what doesn’t. If I was pushing death and destruction, I would be a lot more popular than I am now. All the popular rappers push death, destruction, sex and pimping. They get corporate sponsorships and now hip-hop is one big commercial.”²²⁹

How right he is. Mainstream hip hop basically is one giant commercial—a commercial for Satanism and the biggest satanic stars are endorsed by soda companies, major brands, and an entire web of interconnected corporate partnerships.

BET:Black Entertainment Television



PHOTO: THE LOGO FOR BET: BLACK ENTERTAINMENT TELEVISION.

Black Entertainment Television (BET), as you may know, is a major cable television channel owned by media giant Viacom that is the most prominent “African American” cable channel in the world, getting pumped into more than 90 million homes.²³⁰ The channel was created in 1980 by Robert L. Johnson, and serves largely to perpetuate negative African American stereotypes and promote mainstream rap music. The network has been repeatedly criticized by non-brainwashed blacks, including Reverend Delman L. Coates, Public Enemy’s Chuck D and filmmaker Spike Lee, who see the channel for the trash can that it is.

Robert L. Johnson, the network’s creator, became the first African American billionaire when he sold BET to Viacom in 2001.²³¹ That’s right. He became the first black billionaire in America, years before Oprah Winfrey. In a 2010 interview, co-founder Sheila Johnson, who made over a billion dollars with her husband (before their divorce) when they sold the network to Viacom, said she is now “ashamed” of what BET has become. “I don’t watch it. I suggest to my kids that they don’t watch it,” she said. “When we started BET, it was going to be the Ebony magazine on television. We had public affairs programming. We had news...I had a show called Teen Summit—we had a large variety of programming, but the problem is that then the video revolution started up... And then something started happening, and I didn’t like it at all. And I remember during those days we would sit up and watch these videos and decide which ones were going on and which ones were not. We got a lot of backlash from recording artists...and we had to start showing them.”²³²

Even though it’s geared for black people, the channel didn’t even cover the funeral of Martin Luther King Jr.’s wife, Coretta Scott King, in 2006, and while CNN, Fox News Channel, MSNBC, the Black Family Channel, and TV One [another channel geared for black people] all aired live coverage of Coretta Scott King’s funeral, BET aired its regularly scheduled programming of mindless music videos.²³³

In an episode of the Boondocks, a comedy cartoon for adults on the Cartoon Network, Martin Luther King Jr. was once depicted as if he was still alive today and gave a speech lambasting “niggas,” and called Black Entertainment Television the worst thing he had ever seen in his life. “I know some of you don’t want to hear me say that word. It’s the ugliest word in the English language, but that’s what I see now—niggas,” his character said.²³⁴ Al Sharpton demanded the Cartoon Network pull the episode and apologize, claiming it desecrated Martin Luther King’s image, but the network defended the show because of its thought provoking satire. Al Sharpton, the race-baiting extraordinaire, does anything he can to get his name in the news, often pretending to be outraged over issues he can use to weasel his way into the spotlight time and time again.

BET functions to keep its audience mentally enslaved, or “on the plantation,” as many blacks say, and follows perfectly in line with what George Orwell warned about in Nineteen Eighty-Four, where he wrote, “Heavy physical work, the care of home and children, petty quarrels with neighbors, films, football, beer, and above all, gambling filled up the horizon of their minds. To keep them in control was not difficult...All that was required of them was a primitive patriotism which could be appealed to whenever it was necessary to make them accept longer working hours or shorter rations. And when they became discontented, as they sometimes did, their discontentment led nowhere, because being without general ideas, they could only focus it on petty specific grievances.”²³⁵

Orwell explained, “All the beliefs, habits, tastes, emotions, mental attitudes that characterize our time are really designed to sustain the mystique of the Party and prevent the true nature of present-day society from being perceived.”²³⁶

In other words, the garbage aired on BET keeps people occupied and entertained with mindless nonsense, preventing them from actually contemplating or even being aware of issues and events that actually matter. “Left to themselves,” Orwell said, “they will continue from generation to generation and from century to century, working, breeding, and dying, not only without any impulse to rebel, but without the power of grasping that the world could be other than it is.”²³⁷

Pop Music

We have come to expect satanic imagery and socially destructive themes in heavy metal, rock and roll, and in recent years it's become fairly well known that rappers have also pushed Illuminati and satanic propaganda—but female pop stars and teen idols doing it is something totally new. These pop stars I'm speaking of aren't fringe "Goth chicks" or singers from rebellious female heavy metal or rock bands, but instead are household names held up as role models and idols by their legions of largely preteen fans. These singing strippers and satanic skanks spew their sick songs into the minds of millions of impressionable children who practically mimic their every move.

Adam Weishaupt, the founder of the Bavarian Illuminati, who organized and modernized the goals and operations of the corrupted ancient Mystery Schools, wrote, "There is no way of influencing men so powerfully as by means of the women. These should therefore be our chief study; we should insinuate ourselves into their good opinion, give them hints of emancipation from the tyranny of public opinion, and of standing up for themselves; it will be an immense relief to their enslaved minds to be freed from any one bond of restraint, and it will fire them the more, and cause them to work for us with zeal, without knowing that they do so; for they will only be indulging their own desire of personal admiration."²³⁸

Today's Illuminati posing female pop stars appear on morning talk shows like *The Today Show*, *Good Morning America*, and afternoon shows like *Ellen*, not to mention they're regular fixtures on MTV and appear in countless commercials for beauty products and high fructose corn syrup flavored water—known as "soda" to most people—the cavity causing crap in a can that's basically a staple in most American's diets.²³⁹

These same pop stars are the people preaching perverted messages to young girls and teaching them to be dumb, drunk sluts, and deceiving them into believing they have nothing to offer the world other than what's between their legs. Nicole Sherzinge, former lead singer of the Pussycat Dolls, admitted, "To make it, you really have to sell your soul to the devil."²⁴⁰

They don't call Hollywood the city of broken dreams for nothing, because the industry preys on people so desperate for fame that they will do literally anything for a chance to be in the limelight. In a revealing interview on *Inside the Actors Studio* about why he stepped out of the limelight at the height of his career, Dave Chapelle called the entire Hollywood environment "sick." Let's now take a look at some of the most famous female artists in the world, and see how they too have obviously sold their souls to Satan and become pushers of some of the most putrid propaganda the world has ever seen.

Beyoncé



PHOTO: THE CBS NFL SUPER BOWL HALF TIME SHOW IN FEBRUARY 2013, WHERE BEYONCÉ MADE THIS MYSTERIOUS HAND SIGN DURING HER PERFORMANCE.

Beyoncé Knowles (known simply as Beyoncé) rose to superstardom as the lead singer of the girl group Destiny's Child, and later broke away for a solo career and hooked up with Jay-Z, marrying him in 2008, after he proposed with a five million dollar engagement ring.²⁴¹

Beyoncé and Jay-Z were ranked the most powerful couple in TIME magazine's 100 most influential people list in 2006, and the two stayed on the list for years, even landing Jay-Z on the cover of the magazine in 2013.²⁴² Forbes ranked them as the highest earning couple in Hollywood in 2009, estimating their income for the year at \$162 million,²⁴³ and the following year they topped the list again, pulling in \$122 million.²⁴⁴ In January 2012, Beyoncé gave birth to their daughter, named Blue Ivy Carter, sparking numerous rumors about the baby's name possibly holding a secret Illuminati meaning.²⁴⁵ One popular allegation was that Ivy stood for Illuminati's Very Youngest, a pretty ridiculous claim, but perhaps not as ridiculous as naming your child "Blue!"

Let's take a look at Beyoncé's dark transformation from an innocent singing sweetie pie, to an Illuminati symbol spewing witch, culminating in her 2013 Super Bowl Halftime performance where she flashed Jay-Z's trademark "Illuminati" gesture to the camera by joining her index fingers and thumbs into a triangle for a brief moment. My YouTube video about this event received over one million views and "Beyoncé Illuminati" trended on Twitter and Yahoo, indicating many people were becoming privy to such symbols.

Beyoncé's descent into the dark side appears to be directly related to her relationship with Jay-Z, who many people believe exposed her to the Secret Doctrine. For example, the once sweet and innocent Beyoncé is "killed" by Jay-Z in a fiery explosion in her "Crazy in Love" music video, which shows Jay-Z purposely starting the fire that blows up Beyoncé's car as she's trapped inside, and then her alter ego "Sasha Fierce" is born and rises out of the ashes, popping back on screen dancing next to Jay-Z. The scene appears to be a deliberate symbolic "killing off" of the old Beyoncé, and depicts the birth of "Sasha Fierce," her strange and satanic looking alter ego.

Beyoncé then appeared on stage at the 2007 BET Awards dressed as a robot depicting "Sasha Fierce" that looked identical to the satanic robot in the popular 1927 German film Metropolis, a classic movie about a wealthy ruling elite and the poor underclass slaves who must work tirelessly to support the lifestyle of their masters. Not long after that, Beyoncé performed at the 2010 Grammies along with dozens of dancers dressed in police riot gear that escorted her on stage and then joined in her performance. The bit was designed to make police in riot gear seem sexy and cool, and served to promote the Police State America was becoming as a result of the War on Terror and our shrinking liberties.

Following her Grammy performance came the biggest moment in her career when Beyoncé headlined the Super Bowl Halftime Show in February of 2013, the biggest gig for any performer, where she threw up Jay-Z's triangle Illuminati-looking hand sign, sparking headlines around the world. Yahoo Sports covered the wave of rumors and online comments about the gesture.²⁴⁶ Glenn Beck's news outlet The Blaze published an article on the speculation,²⁴⁷ and James Manning, an outspoken African American pastor, ranted about "Beyoncé the booty shaker" and called her a "witch."²⁴⁸

If the hand sign is just a diamond and symbol of Roc-A-Fella records, then why does Jay-Z always look through it with one eye? He and Beyoncé surely must know that an eye inside a triangle is a Masonic and Illuminati symbol, yet they continue to use it on a regular basis.

After her halftime performance, a TMZ videographer caught up with music mogul Russell Simmons and asked him about the Beyoncé Illuminati rumors, to which he answered, “Everybody who works hard, looks inside themselves, finds strength, creates something special—the president, Jay-Z, you know, who ever does well—whatever realizes their potential—it makes people who don’t work or don’t have faith or confidence or courage to be good or be great to point the finger, and they gotta say, this nigga—homes is down with the Devil.”²⁴⁹ When the paparazzi then asked him if he believed in the Illuminati he replied, “Are you fucking kidding me? I’m a grown man, of course not.”²⁵⁰

Simmons’ Def Jam Records has signed such scumbag artists as Rick Ross, Rihanna, Lady Gaga and other mainstream stars. In 2004, Russell Simons bought Jay-Z’s Roc-A-Fella Records for \$10 million dollars and made Jay-Z the CEO.²⁵¹ Simmons personal net worth has been estimated to be around \$340 million dollars,²⁵² making him one of the richest men in hip hop.

What makes Beyoncé’s transformation from a sweetheart to a Baphomet bottom feeding bimbo even more disappointing is the fact that the name of her girl’s group “Destiny’s Child” was chosen by her mother while she was reading the Bible after the two words jumped out at her and she felt it was a sign from God as to the name for her daughter’s group.²⁵³

Rihanna



PHOTO: RIHANNA'S MUSIC VIDEO "ROCK STAR," WHERE SHE APPEARS TO BE DANCING ON THE FLOOR INSIDE AN OCCULT SYMBOL, WHILE WEARING HORNS ON HER HEAD.

Singer and pop star “Rihanna” (whose real name is Robyn Rihanna Fenty) became one of the most popular stars in the world after signing a record deal with Def Jam records after auditioning for Jay-Z. *Forbes* reported she earned \$53 million dollars in just one year²⁵⁴ and *Time* magazine has also ranked her one of the most influential celebrities in the world.²⁵⁵ She has also, unfortunately, become one of the most infamous “Illuminati puppets” in the music industry.

Rihanna had a clean image for her first two albums, and then in 2007 she took a turn for the worse with her third album *Good Girl Gone Bad*, clearly announcing her metamorphosis to a more demonic singer, and it was all downhill from there, ultimately leading her to embrace the title of “Illuminati Princess.”

In her songs, music videos, and through social media, she has promoted sadomasochism, doing drugs, and some even say suicide because of her song “Russian Roulette,” where she sings to “Take the gun, and count to three, I’m sweating now, moving slow, no time to think, my turn to go.” Because she was discovered and had her image crafted by Jay-Z, this should come as no surprise.

For example, in her music video for “Rock Star” she is shown in one scene dancing on the floor on her hands and knees inside a circle containing two intersecting triangles while wearing what many say are “devil horns” or a Baphomet headdress. The circle painted on the floor looks similar to a satanic pentagram, which is often drawn on the floor and used in black magic rituals. Why would anyone wear what looks to be devil horns and dance inside what looks to be an occult symbol painted on the floor unless they were trying to convey the message that they were some kind of black magic practicing witch? How could this scene be interpreted any other way?

In another one of her videos, titled “S&M” (short for sadomasochism) it shows Rihanna tied up in latex bondage looking like she’s, in my opinion, about to get gangbanged on a dirty mattress by a bunch of dudes under a wall of Big Brother cameras watching the whole thing. This is the kind of satanic and skanky behavior the Illuminati want your children to mimic and the kind of girl they want them to look up to.

Another scene from “S&M” shows a headline scrolling past the screen reading “Princess of the Illuminati.” Rihanna’s Illuminati affiliations seem to go on and on with events like her performance on *American Idol* where she appeared on stage inside a pyramid,²⁵⁶ and the cover art for her single “Diamonds” includes a human skull. The song features Kanye West who raps a line about the Illuminati and high society.

Rihanna’s infamous on-again-off-again boyfriend, R&B singer Chris Brown, best known for beating the crap out of her in a brutal assault before the 2009 Grammies, launched an Illuminati-looking clothing line in 2012 called Black Pyramid, which features—you guessed it—a black pyramid as the logo. Perhaps Chris Brown is yet another Illuminati poser or trying to cash in on the Illuminati infestation happening in hip-hop, or perhaps he was trying to impress Rihanna, the “Illuminati Princess,” with his own Illuminati associations.

Brown said of his fashion venture, “The black pyramid label is basically an unknown art. We really haven’t mastered the art of making a pyramid ourselves, like the ancient ones, so it’s kinda like an unknown art. So I think my painting, my designs, whatever I do fashion wise is unknown to a lot of people”²⁵⁷ In 2012 Chris Brown tweeted out a photo showing off his new tattoo of a snake shedding its skin, and instead of a rattle at the end of the snake’s tail, it had an Illuminati All-Seeing Eye within a triangle. The tattoo is enormous, taking up virtually one third of the singer’s back.

Nicki Minaj



PHOTO: NICKI MINAJ PERFORMS HER SONG “ROMAN HOLIDAY” AT THE 54TH ANNUAL GRAMMY AWARDS IN FEBRUARY 2012 ON CBS.

One of the biggest bottom feeders in the industry is Nicki Minaj, a stage name short for *minajatwa*, meaning “Nicki Threesome,” who came on the scene after getting signed to Lil Wayne’s label, Young Money Entertainment. Like other Baphomet bimbos, she’s done a Pepsi commercial pimping out their product to the pathetic Pavlovian soda slurping suckers who will be more inclined to drink the garbage since she promotes it. This vocal virus was also included in the 2012 Super Bowl Halftime Show featuring Madonna, which was more like an elaborate Illuminati ritual than a halftime show. This ghoul has also appeared in living rooms across the country as a judge on *American Idol*, the show where more Americans cast their votes than in a presidential election.²⁵⁸

While Nicki “Threesome” Minaj is adored by little girls around the world, the content of her music couldn’t be more demonic. In fact, she claims to be possessed by an evil spirit of a little boy named Roman Zolanski, who may be named after Roman Polanski, the director of *Rosemarie’s Baby*, an atrocious film about Satan raping a woman in order to impregnate her with the antichrist. Roman Polanski, the film’s director, was charged with the statutory rape of a 13-year-old girl (when he was 45) and fled the country to avoid prison time,²⁵⁹ yet is still loved by the Hollywood elite, even winning several Oscars and Golden Globe Awards.²⁶⁰ Is Nicki Minaj’s alter ego “Roman Zolanski” named after Roman Polanski? Many believe the answer is yes.

At the 2012 Grammys, Nicki “Three-way” performed her song “Roman Holiday” in a skit so bizarre it left much of the audience wondering what they had just watched. Earlier she had arrived at the Grammys dressed as a demonic nun escorted by an old man dressed as a priest. The name of her song “Roman Holiday” also has sinister meanings, referring to “a time of debauchery or of sadistic enjoyment.”²⁶¹ Just a sample of the lyrics go like this: “I’m a bad bitch, I’m a cunt and I’ll kick that hoe, punt. Forced trauma, blunt. You play the back, bitch, I’m in the front.”

Talk show host Ellen DeGeneres (often called *Ellen Degenerate* by her critics) once had two little girls on her show, Sofia Grace (age eight) and her cousin Rosie (age five), who Ellen proudly introduced as Nicki’s biggest fans, and then surprised them by bringing Nicki “Minajatwa” on the show to meet them. “I want your new album,” one of the girls screamed as she jumped up and down in delight.²⁶² The brain dead audience was so moved, many of them were in tears—not crying because Ellen introduced this demon to these poor misguided children, but because they were so happy that she did. The songs contain such filth that only a grossly irresponsible or demented parent would dare expose their daughters to her.

Nicki’s image seems specifically designed to appeal to children because her persona and style is that of a living doll, and she has made several suggestions that she’s bisexual as well, which she later admitted were just attempts to get attention.²⁶³ Of course she’s in an industry of phonies and frauds but the one thing that’s not a mirage is that Nicki Minaj is dirtier than a garage but still the zombies applause.

Ok first things first I'll eat your brains
Then I'ma start rocking gold teeth and fangs
Cause that's what a muthafucking monster do
-Monster

Lady Gaga

One of the first female pop stars to be accused of supposed ties to the Illuminati is Lady Gaga, who appeared on the scene in 2008 with her bisexual themed single “Poker Face,” a song about being in the company of a man, but fantasizing she was with a woman instead, hence having to use her “poker face” so the guy wouldn’t think something was wrong.²⁶⁴ Lady Gaga (or Lady Caca or Lady Gag Me, as I like to call her) was basically a reincarnation of the 1980s Madonna and did just about anything for attention, including wearing her infamous “meat dress” to the 2010 *MTV Video Music Awards*.

Gaga is often photographed wearing costumes using All-Seeing Eye symbolism and has been a very vocal supporter of homosexuality and admitted to Barbara Walters that she has had sex with women and is bisexual.²⁶⁵ Her 2011 song “Born This Way” was described as an anthem for the gay community, and in a *Saturday Night Live* skit she sung about banging two guys at the same time.²⁶⁶ While on the *Jimmy Kimmel Show* she told a story about recording songs on her tour bus and how she “swore to Lucifer” that she would kill her crew if they couldn’t make the equipment work properly.²⁶⁷ She refers to her fans as “monsters” or “little monsters,” which is actually an appropriate title for the lost and decadent souls who support Gaga.

Gaga revealed to Howard Stern that in her early twenties, before she became famous, she would lock herself inside her New York apartment and snort cocaine all alone while playing the piano and writing music, calling the drug her “friend.”²⁶⁸

Like many people who have sold their soul for mainstream success, she is haunted by nightmares, something that few other stars will talk about. She told *Rolling Stone* magazine, “I have this recurring dream sometimes where there’s a phantom in my home. He takes me into a room, and there’s a blond girl with ropes tied to all four of her limbs. And she’s got my shoes on from the Grammys. Go figure—psycho. And the ropes are pulling her apart.”²⁶⁹

She continued, “I never see her get pulled apart, but I just watch her whimper, and then the phantom says to me, ‘If you want me to stop hurting her and if you want your family to be OK, you will cut your wrist.’ And I think that he has his own, like, crazy wrist-cutting device. And he has this honey in, like, Tupperware, and it looks like sweet-and-sour sauce with a lot of MSG from New York. Just bizarre. And he wants me to pour the honey into the wound, and then put cream over it and a gauze.”²⁷⁰

She stated in the interview that her mom said it was an Illuminati ritual and that she decided to incorporate it into her shows, because, “A lot of the work I do is an exorcism for the fans but also for myself.”²⁷¹

She once simulated her own death on stage during a performance of her song “Paparazzi” at the *MTV Video Music Awards*, and after staying in the luxury Intercontinental Hotel in London, several maids reportedly found what looked like blood covering the entire bathtub, leading one housekeeper to claim Gaga was “bathing in blood as a Satanic ritual.”²⁷²

One maid said after she reported the incident to the concierge they told her to “put it out of her mind.” Another worker claimed, “All of the hotel’s staff are convinced she was bathing in it or, at the very least, using it as part of one of her new costumes or weird stage routines.”²⁷³

Lady Gaga also hoped to display actual dead bodies on stage during her concerts and reached out to the creators of the Body Worlds exhibit which featured actual human bodies in various states of dissection to show the muscle structures for scientific study. Gaga apparently thought adding actual human corpses as decorations would be something cool to include at her concerts.²⁷⁴ After word spread about her morbid dead body dreams and many people expressing their disgust, she quietly abandoned the idea.

At one point in time, Lady Gaga held the world record for the most Twitter followers²⁷⁵ with over 39 million morons following the creature,²⁷⁶ sadly showing the extraordinarily high number of idiots who are interested in this evil Illuminati icon. The fact that this clown-faced freak is adored by so many people is a reflection of our sick and satanic society that simply swallows whatever the mainstream is selling and believes it’s creative and cool.

Kesha



PHOTO: KESHA IN HER MUSIC VIDEO “DIE YOUNG” DANCING IN FRONT OF A PENTAGRAM ON THE WALL INSIDE OF A CHURCH.

One of the most blatant satanic singing serpents who—in my opinion—looks like a heroine addicted, herpes infested hooker from hell, high on crystal meth, is Kesha (styled with a dollar sign as Ke\$ha)—a trailer trash looking tramp with no talent, who is her generation’s token white trash witch of the music industry—whose stench has spread around the world into the minds of millions.

Kesha, whose mother reportedly doesn’t know who fathered this creature,²⁷⁷ has made Aleister Crowley proud by promoting Satanism to her 25 million Facebook fans, many of whom are impressionable preteen girls. I don’t even know where to start with this sewage smelling scoundrel because she’s done so many bizarre things it’s hard to keep up with them all.

To begin with, she drinks blood out of a heart on stage and drips it all over her face and chest;²⁷⁸ she drank her own urine on her MTV show *My Crazy Beautiful Life*;²⁷⁹ she has posted pictures of herself wearing satanic pentagram jewelry on her Facebook page; she asked her fans to send her their teeth which she then used to make a bra and head dress out of the one thousand teeth she received from her deranged fans²⁸⁰ (which she calls *Animals*); she claims to have had sex with a demon or a ghost;²⁸¹ she wore an upside down crucifix on her leotard when performing live on *The Today Show*—while at the same time her backup dancers had Illuminati All-Seeing Eyes incorporated into their costumes;²⁸² in her video for “Die Young” she and her friends have an orgy inside a church after she arrives in a hearse that has the word “evil” written on the back;²⁸³ she sings about serial killer Jeffrey Dahmer and cannibalism; she took dozens of pictures of guys’ penises as a condition before allowing them on her tour bus to meet her and hang out;²⁸⁴ she encourages one night stands (even has a song titled “Booty Call”); and that’s just a sample of what this trash can contains.

Kesha is a perfect example of what the Illuminati wants your little girls to grow up to be like. She’s a Jack Daniel’s guzzling, blood drinking bimbo who doesn’t have a care in the world about anyone or anything other than getting wasted, getting laid, and getting rich.

This witch has tossed condoms to her fans that feature her face on the wrappers, and said “I knew everything about sex before I was even seven. My mom left me at home when I was 14 with a credit card, and a box of condoms and the keys to the car.”²⁸⁵ Sounds like she had a very irresponsible mother, and the rotten apple didn’t fall too far from the tree.

While talking with Ryan Seacrest on his KISS FM radio show, Kesha revealed her album *Warrior* was the result of a recent spiritual journey she took, and that, “The theme of this record is magic. I went on a spirit journey by myself, no security guard, no managers. I just went around the world and lived on a boat...I went diving with great white sharks, and just went on this crazy spirit quest...It’s about experiences with the supernatural... but in a sexy way...I had a couple of experiences with the supernatural.”²⁸⁶

One of these “experiences” she says, includes having sex with a ghost. “I don’t know his name! He was a ghost! I’m very open to it...There are so many weird topics on this record...from having sexy time with a ghost to getting hypnotized and going into past lives. I just really wanted the theme of this record to be the magic of life.”²⁸⁷

Kesha, more than any other pop star, took her satanic symbolism to a new level by posting upside down pentagrams on Facebook and including the images seen in her music videos, leaving no question as to her spiritual beliefs. What’s even more disturbing is that mainstream shows like *The Today Show*, Nickelodeon’s *Kids Choice Awards*, *Ellen*, and countless others promote her with a smile as if she’s the girl next door.

Don't be a little bitch with your chit chat
Just show me where your dick at
-*Blah, Blah, Blah*

Miley Cyrus



PHOTO: MILEY CYRUS AT THE MTV VIDEO MUSIC AWARDS IN 2013.

Another child star turned “Disney Devil” is Miley Cyrus, who desperately tried to destroy her family friendly “Hannah Montana” image while launching her post-Disney singing career with what she hoped to be an anthem for teenage rebellion. Her music video “We Can’t Stop” was so over-the-top that many fans commented they “Miss the old Miley” and the video received nearly a 50% thumbs down rating on YouTube.

In the video, a butch looking Miley is shown fondling herself as she sings about “waiting in line at the bathroom, trying to get a line in the bathroom” referring to what appears to be a reference about snorting cocaine as is known to happen fairly frequently in the bathroom at parties and clubs. There is an admitted drug reference at another point in the song when she sings about “Dancing with Molly,” a slang term for partying on MDMA, the active ingredient in ecstasy. The song’s producer initially denied that’s what she was saying, insisting the lyric is “dancing with Miley,” but a few weeks later Miley admitted, in fact, she was singing about ecstasy. “If you’re aged ten [the lyric is] Miley. If you know what I’m talking about then you know. I just wanted it to be played on the radio and they’ve already had to edit it so much,” she said, adding, “I don’t think people have a hard time understanding that I’ve grown up. You can Google me and you know what I’m up to—you know what the lyric is saying.”²⁸⁸

There’s also a line about how “we can screw who we want,” referring to casual sex.²⁸⁹ The video also reveals Miley has a tattoo of an All-Seeing Eye on one of her fingers, and the entire video appears to be a group of teenagers partying in a house while their parents are gone.

Miley “Virus,” as I call her, made headlines around the world after her 2013 MTV VMA performance where she had her hair made up into what looked like devil horns and put on a performance so crude it even shocked many of the celebrities in the audience. She was fondling herself, twerking with Robin Thicke, and kept sticking her tongue out and making faces like a ravenous dog. To make it even worse, her backup dancers were dressed as teddy bears in what appeared to be an attempt to appeal to small children from her Hannah Montana fan base.

Miley “Virus” is a coming of age mess, and a butch-looking blabbermouth bimbo whose rebellious streak is painful for many of her fans who are disappointed to see her turn her back on the family friendly “Hannah Montana” they knew and loved.

Justin Bieber



PHOTO: INSTAGRAM: JUSTIN BIEBER'S "EYE BELIEVE" TATTOO.

Believe it or not, the seemingly squeaky-clean teen idol Justin Bieber is also linked to Illuminati allegations. Bieber came onto the global stage looking like an anorexic, estrogen overdosed, emaciated feminine pop star with the voice of a 12-year-old girl in 2010, and became one of the most famous performers in the world.

At the time of this writing he's still a teen, smoking pot, drinking underage, and speeding around town in his fancy cars, but his music is fairly innocent compared to others, although that's likely to change in the future when he'll probably try to make a controversial comeback after his limelight fades, reinventing himself like so many child stars do, trying to shed the family friendly image that propelled them to become a pop star in the first place.

Part of his early attempts to break away from his child star image have been getting some "ink" including a strange owl tattoo on his forearm that looks an awful lot like the mascot of the Bohemian Grove, the secretive men's club where the superclass hang out every July for off-the-record Lakeside Talks and perform their annual Cremation of Care human sacrifice ritual where a life-size effigy of a person is burned on an alter in front of a 40-foot tall statue.

At a Victoria Secret fashion show he was asked about his owl tattoo and what it means, and he reluctantly answered, "Um...it means a lot of different things, but, uhh, it's what's important to me, I don't think—it's not really for other people to really know about."²⁹⁰

It's interesting that shortly before he got his owl tattoo he was admiring a tattoo on the forearm of a British television host on BBC Radio 1 and Bieber asked him if he was a member of the Illuminati. It appears he may have been inspired by the host's "Illuminati" tattoo, and then decided to get one for himself. The following year he got another bizarre tattoo, this time of a huge eye on the inner crease of his elbow, and in the caption on the Instagram photo he posted, he said it was his mom's eye and that she's "always watching." Very odd, indeed.

Time will tell if Justin Bieber's star will fade and if he'll attempt to revive his career with an absurd envelope-pushing publicity stunt, or if he'll become a victim of drug abuse under the pressure of being one of the most popular stars of his time as has been the fate of so many before him.

Madonna



PHOTO: MADONNA PERFORMS DURING THE NBC NFL SUPER BOWL HALFTIME SHOW IN 2012.

The “Material Girl” Madonna burst onto the scene in the 1980s with her bleach blonde hair and bold sexual themed songs, securing her a virtual lifetime membership in the limelight of the entertainment industry’s hall of fame. As the 1980s and 90s passed, Madonna was replaced by newer, younger stars like Britney Spears and Christina Aguilera, but Madonna never really went away, and occasionally reared her aging head from time to time and is always welcomed by the media and her dedicated fans.

Over the decades she made headlines for various controversies from Christianity bashing, to her involvement with the Kabbalah, a form of Jewish mysticism often associated with the Illuminati, and later in life while in her mid-50s she was still prancing around on stage dressed like a 20-year-old, even pulling down her pants and flashing her granny butt to audiences.²⁹¹ apparently not realizing the 1980s had long since passed.

Madonna appeared in center stage again when she headlined the halftime show of the 2012 Super Bowl, where her act was more like an elaborate Illuminati ritual, than a musical performance. It was a bizarre Egyptian themed showcase that cast her as the high queen, wearing a crown with devil horns coming out of it. The performance was so strange that Illuminati rumors began circulating on the Internet in record number, with many viewers unfamiliar with the Illuminati or occult symbolism even wondering what they had just witnessed, sensing something was wrong and feeling the unusual performance held some secret meaning.

There was plenty of sun symbolism and religious pageantry throughout the performance, and at the time, it was the biggest Super Bowl halftime show in history and introduced Madonna to a whole new generation of people who didn’t really know anything about her from her heydays back in the 80s.

In a post-performance interview about the show, she was seen wearing skull and crossbones earrings, adding to the controversy, and sparking even more Illuminati rumors by people believing the jewelry was a veiled shout-out to her Illuminati masters since they were the same symbol as the infamous Skull and Bones society, founded back in 1832 as the American branch of the Illuminati by William Huntington Russell after he returned from Europe with authority to expand the Illuminati’s influence in America.

Several years earlier when Janet Jackson had her “wardrobe malfunction” causing her bare breast to be revealed to the millions watching, Janet was wearing an Illuminati sun symbol nipple ring, causing some to think the whole “wardrobe malfunction” claim was a cover story for a purposefully designed stunt aimed at showing nudity to the record live audience.²⁹²

In the meantime, Madonna is apparently desperately searching for the fountain youth as she continues to age, trying to maintain the image she built her entire career upon. It has even been claimed that she sleeps with her body covered in anti-wrinkle cream while wearing a plastic body suit to keep the cream from soiling her bed sheets, allegedly in hopes of preventing wrinkles.²⁹³ Knowing just how far many celebrities are willing to go in hopes of preserving their pretty past, nothing these narcissists do should surprise you.

Madonna is also the celebrity face of Kabbalah, which is a Jewish esoteric mystic philosophy claiming to contain the elite secrets of our true nature and power as humans and teaches people how to allegedly connect with the Divine and elevate themselves to higher levels of consciousness, power, and success. Madonna is at the top of a long list of celebrities who have publicly supported the controversial Kabbalah Center in Los Angeles, which is dedicated to promoting these occult ideas. The center, which is a tax exempt organization, has been labeled a religion for profit by critics and it was once investigated by the IRS for financial mismanagement.²⁹⁴

Ashton Kutcher, Demi Moore, Lucy Liu, Anthony Kiedis of the Red Hot Chili Peppers, Mick Jagger of the Rolling Stones, Britney Spears, Paris Hilton, and many more have all dabbled in Kabbalah for a while at one point or another, but

Madonna seems to have stuck with it for the long run. Madonna has proudly worn a red string bracelet and other Kabbalah symbols, and even quit putting on concerts on Friday nights because of Shabbat, the Jewish day of rest similar to the Sabbath, which begins at sunset on Friday night and is observed until Saturday night.

She kicked off her 2012 MDNA tour in Tel Aviv, Israel and described it as “the journey of a soul from darkness to light.” She named her album (and tour) after MDMA, the active chemical in the drug ecstasy, as an attempt to be trendy and cool by appealing to all the pill popping partiers she wants to dance to her music. She erased all doubt about promoting the club drug when she addressed the crowd at the Ultra Music Festival in Miami, asking, “How many people in this crowd have seen Molly?”²⁹⁵ Molly, of course, the slang term for ecstasy or MDMA.

Popular DJ and producer Deadmau5 blasted Madonna for blatantly promoting the drug. “Very classy there Madonna. HAS ANYONE SEEN MOLLY??? Such a great message for the young music lovers at ultra. Quite the philanthropist. But hey, at least your HIP AND TRENDY!”²⁹⁶

When she was promoting the album on The Tonight Show with Jay Leno, she admitted again, it was named after ecstasy. Jay asked her point black what the title meant, and she said, “Well, you’ve heard of this drug that produces euphoric feelings of love, MDMA. Have you ever tried it?” An uncomfortable Jay Leno replied “no, I haven’t,” and then moved on to his next question.²⁹⁷

Christina Aguilera



PHOTO: THE COVER FOR CHRISTIANA AGUILERA'S SINGLE "NOT MYSELF TONIGHT," SHOWING HER WITH DEVIL HORNS AND A DEVIL'S TAIL.

Say it ain't so! Christina Aguilera is an Illuminati puppet too? Unfortunately—yes, and an obvious promoter of Satanism and debauchery as well. The former Mickey Mouse Club member came onto the music scene in 1999 with her hit “Genie in a Bottle,” and instantly became a star—not only because of her cute looks—but because she has such an amazing voice which makes it especially heartbreaking to have to include her in the list of stupid singing skanks spreading Satanism.

Trying to shed her innocent girl next door image, she appeared onstage at the 2003 MTV Video Music Awards French kissing both Madonna and Britney Spears in a publicity stunt that made headlines around the world. But this would pale in comparison to the depths that she would sink to in the coming years when she started using Satanic imagery on her album covers, in her music videos, and even releasing a perfume named “Red Sin.”

After four years without releasing an album she attempted to make a comeback in 2011 using bondage, sadomasochism and Satanism as her headline grabbing gimmick with her music video “Not Myself Tonight.” The theme of the song and music video is that she’s doing all kinds of crazy things as she has liberated herself from the social constraints of what society considers decent and normal. For example, she appears in the music video tied up and wearing a ball gag and other sadomasochistic gear; she crawls on the ground on all fours and eats from a doggie bowl, and if that’s not bad enough, she and her friends are depicted having an orgy inside a Church which she then firebombs with a Molotov cocktail when they’re done!²⁹⁸ The cover art for the single shows her with Devil horns and a Devil tail.

I'm kissing all the boys and girls
Someone call the doctor cuz I lost my mind
Cuz I'm doing things that I normally won't do
The old me's gone I feel brand new
And if you don't like it, fuck you
-*Not Myself Tonight*

Katy Perry



PHOTO: SCREEN SHOT FROM KATY PERRY'S HIT "I KISSED A GIRL."

Katy Perry burst onto the national music scene in 2008 with her hit single "I Kissed a Girl," a bisexual fantasy themed song that instantly secured her spot as an American idol, a song which was then sung by little girls around the world as they were introduced to the idea of sexually experimenting with their girlfriends by the newest rotten role model in music. Years earlier, in 2001, she had released a Christian gospel album, but when her career never took off, she had a dramatic change of tune. "I swear, I wanted to be like the Amy Grant of music, but it didn't work out, so I sold my soul to the devil," she candidly explained in an interview.^{[299](#)}

She had found a new formula for success and it worked like a charm. Instead of being a one hit wonder and fading away within a few months, Katy Perry was able to secure a long term career in the mainstream (urine stream) music business, later marrying British shock comedian Russell Brand, a former heroin addict, in a Hindu ceremony in Rajasthan, India—a marriage that only lasted barely a year.^{[300](#)}

Katy's father, who is a pastor at a Pentecostal church in Southern California, appealed to his congregation once asking them to please pray for his daughter, calling her a "Devil child" because she built her career by allowing herself to be pimped out, so to speak, by the entertainment industry.^{[301](#)} Sesame Street, the popular children's program, pulled a segment from the show featuring Katy Perry after she showed up on set wearing what was described as too risqué of an outfit with her boobs popping out.^{[302](#)} How on earth a producer from Sesame Street could have even considered her for the show is a whole other issue. Perhaps the producer was purposefully trying to introduce the "I kissed a girl" singer to young and impressionable children in order to further corrupt society and break down the family.

This "Devil child" proudly promoted Barack Obama for president, helping spread his false promises and Orwellian agenda to her fans and squeezed into a skin tight "Obama dress" for a performance just before the 2012 election, a dress that featured Obama's symbols and campaign slogans.^{[303](#)}

Some of her fans point to her 2012 song "Wide Awake" as a signal the singer has woken up about her evil deeds and was plotting a new course, but the song was most likely just another catchy tune designed for mainstream appeal using the generic theme of "waking up" since such a term had become popular. The writing credit lists Katy Perry and three, yes three other people who collaborated together to write the song.^{[304](#)}

Most music listeners are unaware that mainstream musicians are largely "performers" who perform songs that are purchased by their record label with the goal of having it resonate with a large audience. The "artists" are literally vocal actors and actresses singing from a script as if the songs come from their own heart.

It's also extremely strange that despite being in her late twenties, Katy Perry has the demeanor and conversation skills of a child. It's as if she has never emotionally matured, and it may be interesting to note that her real name is actually Katy Hudson,^{[305](#)} a name she stopped using after her failed gospel career when she reinvented herself catering to the corporate media monopoly knowing her new bisexual "I kissed a girl" gimmick would be accepted with open arms.

Ciara



PHOTO: CIARA IN A SNIPPET OF “SUPER TURNT UP” WEARING A HERMETIC ORDER OF THE GOLDEN DAWN JACKET.

A singer and wannabe actress who got a taste of fame for a brief moment is Ciara Harris, known to some simply as Ciara, an attractive black girl who had a music video of hers play on MTV for a few months and then quickly faded away under the shadow of the industry's already favorite token black female artists, Beyoncé and Rihanna.

After several years of trying to keep her career afloat by performing small shows at little known venues, Ciara and her management team seemed to come up with a plan hoping to get her some headlines again, and by now I'm sure you can guess what their scheme was—become an Illuminati sellout too.

Adding a slight twist to the typical Illuminati posing, Ciara appeared in the previews of her music video “Super Turnt Up” and “Keep on Looking,” wearing boots with “The Hermetic Order of the Golden Dawn” written prominently on them, a 19th century secret society popularized by Satanist Aleister Crowley. The Golden Dawn supposedly taught members secret methods to communicate with what they called the “secret chiefs” who were said to be ascended masters living in another dimension who taught members the divine mysteries of the Universe.

Just around the same time Ciara’s official YouTube channel posted teasers of her new music videos showing her in Golden Dawn regalia, she was photographed at an event wearing a Baphomet-looking blouse, in what can only be seen as a blatant cry for attention following in the footsteps of other artists who have adorned themselves with this same occult image.

Justin Timberlake



PHOTO: JUSTIN TIMBERLAKE'S VIDEO "MIRRORS" SHOWS A MYSTERIOUS ALL-SEEING EYE IN THE BACKGROUND.

Rising to superstardom in the 1990s as a member of the boy band 'N Sync, and later launching a successful solo career, Justin Timberlake slipped a little Illuminati symbolism in his music video "Mirrors," a song on his 2013 album *The 20/20 Experience*, of which he collaborated with Jay-Z on, who also joined him on tour. During his dealings with Jay-Z, did he convince Timberlake to slip in some subtle Illuminati symbolism in his video? Many people believe that is the case. Perhaps Timberlake, who sounds like he's had his testicles removed, wanted to get people talking about his new album and hoped he could jump on the Illuminati bandwagon too.

It's interesting to note that Timberlake's career was started by a convicted conman, Lou Pearlman, who was sent to prison for duping people out of an estimated \$300 million dollars.³⁰⁶ Pearlman was the man behind numerous multi-million dollar boy bands, including 'N Sync, the Backstreet Boys and O-Town—after becoming fascinated with the success of the New Kids On The Block and hatching his scheme and throwing his hat in the boy band ring.

Boy bands are a very strange and disturbing phenomenon in music, because in many cases the band members aren't "boys," but instead are grown men in their 30s, who sing love songs to their audience of predominantly preteen girls, pointing at them in the crowd and blowing them kisses. In one of 'N Sync's hit songs in the 1990s, Timberlake urged his listeners not to pay attention to Jerusalem or Bible prophesies, but instead just live for right now and not to worry about the consequences of your actions.

We don't need all these prophecies
Telling us what's a sign, what's a sign
Cause paranoia ain't the way to live your life from day to day
So leave your doubts and your fears behind
Don't be afraid at all
Cause up in outer space there's no gravity to fall
-Space Cowboy

Jennifer Love Hewitt

While numerous celebrities endure an array of salacious gossip, harsh criticism, and even Illuminati accusations, one mentally unstable woman took conspiracy theories way too far and began harassing Jennifer Love Hewitt, stalking her, making death threats, and even allegedly assaulting Jennifer Love Hewitt's mother! The actress, perhaps best known for her role in the *I Know What You Did Last Summer* teen slasher series, and more recently playing a prostitute in Lifetime's *The Client List*, was even tracked down and confronted at a red carpet event by her nemesis.

In 2002, the former social worker named Diane Napolis was arrested after confronting Jennifer at the Grammy awards and allegedly assaulting Hewitt's mother at a film premiere.^{[307](#)} The woman accused Jennifer Love Hewitt and Steven Spielberg of using "cybertronic mind control technology" to harass her and control her thoughts, and believed they were part of a satanic conspiracy of gang stalking. The woman was charged with six felonies and then committed to a psychiatric facility.^{[308](#)}

From the mid-1990s to 2000, the stalker Diane Napolis, accused various people in San Diego and San Francisco of Satanic ritual abuse against children and believed there was a powerful secret network of Satanists who abused children. Similar allegations have been made (although not accusing Jennifer Love Hewitt or Steven Spielberg of being involved) by former Senator John DeCamp, whose horrifying book *The Franklin Cover-Up* claims that a group of Satanists engaged in this type of abuse inside the Bohemian Grove in the 1980s, and even accused someone they called "Hunter Thompson" of shooting snuff films there.^{[309](#)}

Many people believe this "Hunter Thompson" was a reference to Hunter S. Thompson, the famous "Gozo journalist" known for his bizarre behavior and interests. Shortly after his suicide in 2005, Thompson's former editorial assistant, Nickole Brown, published an article titled *In Memory of Hunter S. Thompson: Postcard from Louisville, Kentucky* where she talked about some of the strange behavior she observed while working for him. "For weeks he played a tape recording of a jack rabbit screaming in a trap," the article says. Brown also wrote that, "One time I watched him beat his car because his cigarettes were locked inside, and another time he threw me out of the house for refusing to watch a snuff film."^{[310](#)}

A photographer named Rusty Nelson, [Russell E. Nelson], who is connected to the infamous Franklin Cover-Up child abuse scandal of the 1980s,^{[311](#)} alleged that Hunter S. Thompson offered him \$100,000 in 1988 to shoot a snuff film involving a child.^{[312](#)} Rusty said he turned the offer down. Hunter S. Thompson's supporters insist Thompson is innocent and may have been investigating such rumors and activities for a book or featured article, and say that's how his name became connected to these conspiracies.

Lilith Fair

In 1997, several female artists got together to create Lilith Fair, an all-female music festival often called Lesbian-fest, Breast-fest, or Girlapolooza by critics who ridiculed it for its very concept. The very name for the concert series came from the Jewish legend that a woman named Lilith was actually created before Eve in Biblical times as Adam's first wife, but Lilith was said to be an evil and rebellious woman, so God later created Eve as Adam's counterpart.

In ancient Jewish and Babylonian legends, Lilith is said to be a demon, and many believe this name was chosen for the all-female festival as a way to symbolically represent their rebellion against men and the traditional gender roles that have been in place for thousands of years.

After three summers (1997 through 1999), the gang of girls abandoned their Lilith Fair concept, probably because most women didn't want to go to a concert without their boyfriend and the limited lesbian market they were appealing to couldn't financially sustain such a large

Rock and Heavy Metal

Rock and heavy metal bands have been accused of promoting Devil worship for decades, reaching a peak in the 1980s and 90s with bands like Slayer, Ozzy Osbourne and Marilyn Manson—with their outlandish antics on stage and singing songs about Satan, but this was “traditional” Satanism with pentagrams, Devil figures, and Bible bashing—quite different from invoking the Illuminati as we have seen emerge largely in rap and hip hop in recent years.

Since most people are familiar with Satanism in rock ‘n’ roll and heavy metal, I will only briefly touch on it in this book, highlighting some of the most blatant examples (as well as lesser known ones, but still significant instances nevertheless). I’ll also cover some of the perhaps surprising examples of rock stars speaking out against the Illuminati, such as Korn’s lead singer Jonathan Davis who called President Barack Obama an “Illuminati puppet,” and bands like Muse, who appear to be opposed to the super class ruling elite.

Other artists such as Megadeth’s front man Dave Mustaine have given interviews about the New World Order agenda, and Les Claypool of Primus even wrote a song about the infamous Bohemian Grove and the “Phantom Patriot” arrested in 2002 for breaking into their compound armed with a rifle and shotgun, planning to expose the Illuminati’s elite redwood forest retreat where the ruling class meet every July to rub elbows in an informal, all-male gathering, sometimes called “Bilderberg in the woods”—a place where the Manhattan Project (the atomic bomb) was conceived, and where Ronald Regan and Richard Nixon are said to have negotiated their political futures.^{[313](#)}

Korn



PHOTO: KORN'S ALBUM *THE PATH OF TOTALITY* INCLUDES A SONG TITLED "ILLUMINATI."

The metal band Korn (sometimes called new metal, or neo-metal) rose to fame in the 1990s with songs like "A.D.I.D.A.S." and "Follow the Leader," thanks to their unique style of combining heavy metal, rock, and grunge. Lead singer Jonathan Davis has revealed the unique meaning behind some of their songs, and admitted he has studied the Illuminati and the New World Order for some time now.

In an interview with Billboard.com in 2011, Davis called President Barack Obama an "Illuminati puppet," and said, "He's basically dragged this country down into the worst it's ever been. Like I say about the White House, 'You've built this house of shame.' Everybody looked up at the White House and America, and now I think it's like a house of shame. I miss the old days when people were proud to be American."³¹⁴

The band's album The Path of Totality includes a song titled "Illuminati," which goes, in part:

Parasites, they run around
The culprits won't be found
They lie behind this mask of wealth
They're taking over now
Illuminati they hide

While in Germany signing autographs at the Ramstein Air Base Jonathan Davis was approached by a fan and asked who he would prefer to take over as president out of the four Republican presidential candidates running in 2012, to which he responded, "Ron Paul." The interaction was videotaped by the fan and posted on YouTube.³¹⁵

While it is encouraging to hear that a rock star of Korn's caliber would publically denounce Obama as an Illuminati puppet, Davis is far from being an angel himself. Many even accuse him of being a Satanist. He goes by the nickname JDevil, and at times appears to be obsessed with the darker aspects of life. Korn's drummer Brian Welch quit the band in 2005 after becoming a Christian and wanting to focus on raising his daughter and being a good father.³¹⁶ There is no bad blood between Welch and his former bandmates, and they all appear to still be friends.

So while Jonathan Davis may not be a poster child for a squeaky clean rock star, it is admirable that he risked isolating half his audience by denouncing President Obama, particularly with the kind of language he used, slamming him with the appropriate title of "Illuminati puppet," not to mention writing a song about how the Illuminati is bringing us all down.

Megadeth



PHOTO: MEGADETH'S ALBUM COVER FOR *END GAME*.

A surface level look at Megadeth (spelled Megadeth without the “a” if you’re not familiar with the band) may lead one to believe they are a typical “satanic” heavy metal band, but upon closer inspection it becomes clear that the band’s primary mission is to warn people about the elite Illuminati, the New World Order, and out of control power-mad politicians.

Songs like “Symphony of Destruction” and “Foreclosure of a Dream” paint a terrifying picture of what the superclass oligarchy has been doing to mankind. Founder and lead singer Dave Mustaine has spoken publicly about his beliefs regarding the New World Order and the End Times, and has become friends with talk show host Alex Jones from Infowars.com through a mutual admiration for each other’s work.

During an interview on *The Alex Jones Show*, Mustaine spoke about the Obama administration selling guns to the Mexican drug cartels, a scandal that came to be known as Operation Fast and Furious which was designed as a false flag attempting to convince the American people that Mexican drug lords were getting their guns from American gun shops, when in reality it was our own government providing the weapons in a top secret covert operation.³¹⁷ “Nobody can deny that there were criminal rogues within the administration and CBS News got the memos, Congress has the information and basically Larry Pratt of Gun Owners of America who is a highly respected person said that if they would stage Fast and Furious they’d be capable of staging anything and it was all done to blame the second amendment,” Mustaine told the Alex Jones.³¹⁸

The goal of Operation Fast and Furious was to justify stricter gun control laws in America by blaming our second amendment for the drug cartel violence south of the border by trying to convince the unsuspecting public that the source of the violence were American gun shops, when in reality, covert elements of our own government were the source of the weapons.³¹⁹

Dave Mustaine had abused alcohol for years and become legendary in the music industry in the 1980s for his drunken disasters, leading to him getting kicked out of Metallica before his Megadeth days. Through his tough times and tribulations, Mustaine eventually became a born again Christian and began refusing to appear in concert with any bands that were overtly satanic.

Despite his surprising religious revelations, Megadeth continues to record new albums and perform to sold out shows around the world and are considered by many to be one of the greatest heavy metal bands of all time. One of their more recent songs titled “New World Order” talks about how all currency will become obsolete and that “Revelation has come to pass” and “all rights will be denied” and warns “without the mark you shall die,” referring to the mark of the Beast.

Just like the Pied Piper
Led rats through the streets
We dance like marionettes,
Swaying to the Symphony...
Swaying to the Symphony...
Of Destruction
-*Symphony of Destruction*

Les Claypool

The singer of the band Primus wrote a song about the Phantom Patriot, the guy who snuck into the infamous Bohemian Grove years ago armed to the teeth with the goal of exposing what he believed were human sacrifices going on there at the hands of the Illuminati.

In January 2002, a 37-year-old man named Richard McCaslin, who called himself the Phantom Patriot, snuck into the Bohemian Grove compound, located in the northern California redwood forest, while wearing a superhero outfit and bringing with him a loaded MK-1 rifle-shotgun.³²⁰ He had heard the allegations of human sacrifice said to occur inside, and hoped to expose this to the world.

After setting a building on fire, he was captured by police without incident and sentenced to eleven years in prison, an extended sentence because he committed a crime while wearing a bullet proof vest, which is an added charge in California.³²¹

Les Claypool lives in Occidental, California, a small town right next to Bohemian Grove, and likely became familiar with the rumors and allegations surrounding this nearby retreat, and after hearing about the Phantom Patriot's attempted infiltration, Claypool was inspired to write a song about him.

Walking through the compound
With a formulated plan
There to help his fellow man
At this decisive point in time
The Bohemians at the Grove
Don't see it quite the same
Smelling danger in his game
They dub his quest a crime
-The Phantom Patriot

Don Henley

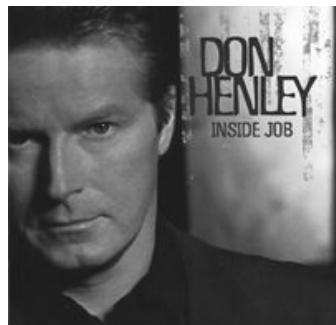


PHOTO: ALBUM COVER FOR DON HENLEY'S SINGLE
“INSIDE JOB.”

Singer Don Henley from the legendary rock group The Eagles released a solo album in the year 2000 titled “Inside Job” that included a song with the same title which lamented about government corruption and “inside jobs.” Even though the song was recorded and released before the September 11th terrorist attacks, which many people believe were an “inside job” and a false flag attack orchestrated by the Illuminati, the song became almost an anthem for the 9/11 truth movement.

“It was an inside job by the well-connected,” Henley sings, and “they know what you’ve had for breakfast and what you’ve hid beneath the mattress.” The song is a powerful critique of corruption in government, which Henley says is “business as usual.”

While Don Henley hasn’t made any public statements about the 9/11 attacks being an inside job, he has been critical of the War on Terror, saying “We think we’re civilized because we can put a man on the moon and cure some types of cancer, but we are just as primitive and backward as we ever were.”³²²

“I didn’t like him [Bush] when he was governor, and I don’t like him now. I support the troops, but I don’t support the people who sent them there [to Iraq] because it wasn’t necessary.”³²³

Don Henley’s 1982 song “Dirty Laundry” is about the news business and how people love the thrill of watching stories about tragedies told to them by beautiful talking heads reading from a teleprompter—and even though the song is over thirty-years-old, it still rings true today.

We got the bubble-headed-bleach-blonde
Who comes on at five
She can tell you about the plane crash
With a gleam in her eye
It’s interesting when people die-
Give us dirty laundry
-*Dirty Laundry*

Ministry



PHOTO: ALBUM COVER FOR MINISTRY'S *RIO GRANDE BLOOD*.

The cover art on Ministry's Rio Grande Blood album depicts President George W. Bush standing in a barrel of oil while making "hail Satan" el Diablo hand signs with an Illuminati All-Seeing Eye on his forehead and fighter jets and oil fields in the background. The album, released in 2006, contains several tracks denouncing the War on Terrorism and even included some references to 9/11 being an inside job.

One of the songs, "Lies Lies Lies," sampled sound bites from the narrator of the popular Internet film Loose Change, using statements like, "Do you still think that jet fuel brought down the World Trade Center?" referring to the controlled demolition hypothesis found in many 9/11 truth circles.

Muse



PHOTO: ALBUM COVER FOR MUSE'S *THE RESISTANCE*.

The British rock band Muse achieved international success, particularly in America, with their 2009 album *The Resistance*, and their hit single “Uprising” which sounded like a battle cry against a tyrannical and out of control government. The band’s singer Matt Bellamy even publicly stated that he believed 9/11 was an inside job and sometimes wore a t-shirt on stage reading “Terrorstorm,” the name of Alex Jones’ popular 2006 film which covers the history of false flag attacks and government staged events that have been fabricated as pretexts for military action and war.

In a 2006 interview, Bellamy said, “There was a document called ‘Project For The New America Century’ ... which clearly says, ‘We need a Pearl Harbor-level event so we can have an excuse to invade the Middle East,’” and elaborated on his suspicions 9/11 was a false flag attack orchestrated or allowed to happen by corrupt elements within the United States government.³²⁴

While many truth seekers and “Resistance” supporters thought they found a friend with the band Muse, after achieving international success, their tune would strangely change and Matt Bellamy began backpedaling on his previous controversial statements. It began with him expressing disappointment that many Tea Party supporters had adopted the song “Uprising” to represent their political frustrations with big government and the Obama administration. When asked about radio host Glenn Beck playing his song at a Tea Party event, Bellamy answered, “I suppose it’s nice that he’s a fan of the music, but I don’t want people to start using our music for strange, obscure political movements.”³²⁵

He didn’t even know who Glenn Beck was and called the Tea Party “bizarre.”³²⁶ What’s bizarre is the fact that the band was upset that their song was adopted by people who felt its message illustrated their frustration with the government, and it’s especially bizarre considering that’s the point of the song.

Bellamy would later retract his statements about the September 11th attacks being an inside job, and said his views had become “more nuanced now” and that “I don’t believe that any more.”³²⁷ Bellamy bred with Hollywood royalty when he had a son in 2010 with actress Kate Hudson, daughter of Goldie Hawn, and many accuse him of changing his stance on 9/11 and the “Resistance” so he wouldn’t be ostracized by the Hollywood crowd, or to prevent certain doors from being closed which would have prevented him from producing another hit album because of these views.

What’s also interesting is that in 2008, the year before Muse achieved international success with their album *The Resistance*, they recorded a live album titled HAARP, named after the mysterious High Frequency Active Auroral Research Program in Gakona, Alaska that is believed by many to be a weather weapon or massive mind control device.³²⁸ When asked about the album title Bellamy stated, “Some people think it’s designed to tap into the ionosphere to control the weather. Others think it’s there to diffuse UFO beams, or to send out microwaves to control our thoughts.”³²⁹ During the band’s performances they would even bring out large antennas and satellite dishes on stage as props to make it look like the HAARP facility.³³⁰

As can be expected, Matt Bellamy seems to have changed his tune on HAARP as well after achieving mainstream success in America. Perhaps his handlers made it clear to him what the music monopoly corporations want from their stars if they’re going to pull the strings needed to be a part of the “in crowd” in the industry.

Rise up and take the power back
It's time the, fat cats had a heart attack
You know that, their time's coming to an end
We have to, unify and watch our flag ascend
-*Uprising*

Fatboy Slim



PHOTO: ALBUM COVER FOR FATBOY SLIM'S "ILLUMINATI."

The British DJ, Fatboy Slim, produced a song titled “Illuminati” for Angelina Jolie’s film Lara Croft: Tomb Raider, in which Jolie’s character Lara Croft is being hunted by the Illuminati as they search for a mystical pyramid-shaped artifact that will give whoever possesses it unimaginable power over space and time. In the film, Jolie is working to discover the artifact before the Illuminati in order to prevent them from obtaining it.

Fatboy Slim's song is basically an instrumental for the film's soundtrack and just repeats the same few words at various times throughout the song. "Illuminati. A secret society do exist." Note: The lyrics actually say, "a secret society do exist," not "does exist," which is the proper grammar, and was apparently an attempt at some kind of artistic expression for the track.

System of a Down

When a cameraman from TMZ bumped into Serj Tankian, lead vocalist from System of a Down, he asked him a very unusual question. Keep in mind, TMZ cameramen are just hired paparazzi, not trained journalists who know how to conduct an interview. If you've ever seen any TMZ interviews, they usually consist of the cameraman asking the stars their opinion about the latest celebrity scandal or their current project, but this time the cameraman asked an interesting question about the Illuminati in the music industry—a topic you know by now was getting fairly popular.

Even though the paparazzi asked a pretty good question concerning the numerous allegations and conspiracy theories on the Internet about this, instead of showing Serj Tankian's answer, the video cuts away to a guy doing a voice over who says, "I'll take this one," and then some creepy music kicks in and the announcer tells a minute long story about the Illuminati in a very sarcastic and tongue-in-cheek kind of way and never actually shows what Tankian's response was.

What else can be expected from TMZ and the editor-in-chief Harvey Levin, the orally fixated celebrity suck up? While giving a speech at his alma mater the University of Chicago Law School in 2010, Harvey revealed he once had the idea for TMZ DC where he wanted to deploy paparazzi in Washington DC to interview politicians and he "almost did it," but due to what he called "some circumstances" he was prevented from doing so.³³¹ TMZDC.com is actually a registered domain name but leads to a page saying it's unavailable and shows it's owned by Warner Brothers.

Pink Floyd

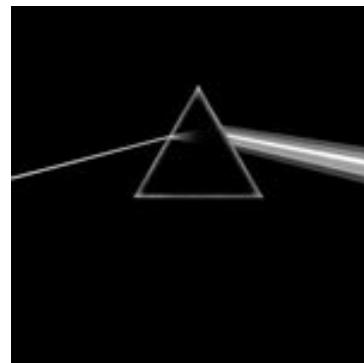


PHOTO: COVER FOR PINK FLOYD'S *DARK SIDE OF THE MOON*.

The Dark Side of the Moon is one of the bestselling albums of all time, released in 1973 and still resonating with people today, but because the album cover features a pyramid with a beam of light shining through it, Pink Floyd is sometimes accused of “being Illuminati” too. People who slap the “Illuminati” label on Pink Floyd clearly reveal their ignorance (or their paranoia) because sometimes a triangle is just a triangle.

All of the artists mentioned in this book who use triangles, pyramids, and other Illuminati affiliated symbols, do so with the intention of portraying themselves as being “in the know” or “insiders” privy to the Illuminati’s power, and the content of their music (as well as their character) is clearly dark and devilish; but in the case of Pink Floyd, their use of a prism with a beam of light shining through it was simply an interesting artistic expression that some people have read way too much into.

In fact, anyone who is familiar with Pink Floyd’s Dark Side of the Moon or The Wall, most likely understands and appreciates the band’s skillful articulation of the mysteries and the struggles of life, love, money, and happiness; and relates to the singer’s search for answers in this reality we are all experiencing. Their music is far from sinister, and is instead—inspiring, thought provoking, and quite profound.

For example, the song “Money” is a popular tongue-in-cheek track mocking greed and mindless consumption, while “Time” serves as a warning for people to pay attention to their life and priorities, urging them to examine what they do with their time so they don’t end up wasting their life before it’s too late. The final track on The Dark Side of the Moon, titled “Eclipse,” serves as an introspection on one’s entire life, helping the listener evaluate their past actions and what their life has meant as a result of them.

And then the one day you find
Ten years have got behind you
No one told you when to run
You missed the starting gun
-Time

Bono



PHOTO: BONO IN A WATER.ORG ADVERTISEMENT JOKING ABOUT BEING AT AN ILLUMINATI MEETING.

One might not expect to find *U2* front man Bono in the crosshairs of Illuminati allegations, but he brought it upon himself when he appeared in an ad for Matt Damon's Water.org charity, an organization working to bring water filtration systems to third world countries so they can have safe drinking water. In the ad when Bono is explaining the charity's mission, he said the Illuminati had come up with the plan!

"I remember when Matt first brought up the idea, it was at a meeting of the Illuminati," Bono said, trying to be funny since celebrity Illuminati allegations had become fairly well known by this time. Actress Olivia Wilde and billionaire Richard Branson also appeared in the ad and continued to crack jokes about their "secret Illuminati meeting" where Matt Damon was said to have hatched his plan to help the poor. The online backlash was apparent in the comments and the user ratings of the video, which ended up getting a two-thirds thumbed down rating and the anti-Illuminati comments just kept pouring in, one right after the other. Their attempt at Illuminati humor had failed miserably.

While the Water.org skit can simply be written off as a bad joke that backfired, a closer look into Bono's messages reveal his seeming adoration for the Devil, stemming in part by him covering the Rolling Stones' "Symphony for the Devil" during his performances, which is a song dedicated to Satan.

In the 1980s while doing a cover of the Beatles' song "Helter Skelter," Bono would wear a necklace with an upside down cross on it. *Helter Skelter* was Charles Manson's theme song, by the way, and was the term he used to describe his cult's murderous rampage. In *U2*'s song "In God's Country," Bono declares that "I stand with the sons of Cain,"³²² the man who in Biblical times murdered his innocent brother Abel, and has become synonymous with an evil murderer ever since.

During his Zoo TV tour back in the early 1990s, Bono would appear on stage wearing Devil horns when portraying his alter ego "MacPhisto," an English Devil character he devised for part of the show.³²³

Marilyn Manson

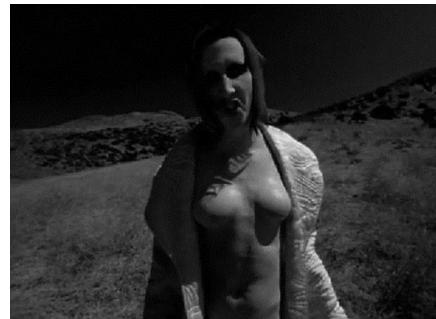


PHOTO: MARILYN MANSON IN “DOPE SHOW,” DRESSED AS HIS USUAL FREAKISH SELF, THIS TIME WITH PROSTHETIC BREASTS.

While his fifteen minutes of fame faded away in the late 1990s, Marilyn Manson made quite an impact on his impressionable fans, encouraging their idiocy every chance he got. This creepy creature was not just portraying a character who was sick and twisted, but instead was living out his own dark fantasies while using his stage name, an amalgamation of Marilyn Monroe and Charles Manson. When one looks into the personal life of Brian Warner (his real name) it becomes clear that he is a mentally deranged demon who made millions peddling his psychosis to his psychologically sedated fans.

During the height of his fame in the late 1990s, while on stage at the *MTV Music Awards*, Manson proclaimed, “My fellow Americans—We will no longer be oppressed by the fascism of Christianity! And we will no longer be oppressed by the fascism of beauty. As I see you all sittin’ out there trying your hardest not to be ugly, trying your hardest not to fit in, trying your hardest to earn your way into Heaven, but let me ask you—Do you want to be in a place that’s filled with a bunch of assholes?”³³⁴ A standard part of his performances was tearing pages out of a Bible and tossing them into the air.

Manson’s bizarre behavior is not just an on stage act though. He reportedly wanted to keep his girlfriend’s aborted fetus after she had an abortion,³³⁵ and a lawsuit filed by a former band member, Stephen Bier, alleged that Manson had purchased a skeleton of a 4-year-old child from China, masks made out of human skin from Africa, and collected Nazi memorabilia, including Adolf Hitler’s coat hangers.³³⁶

The Columbine school shooting was one of the most infamous instances of school violence where Eric Harris and Dylan Klebold assaulted their Colorado high school in 1999, killing twelve students and one teacher, marking the beginning of a new trend of mass murder now commonly known as “school shootings.” The two killers were said to be big fans of Marilyn Manson, and many people pointed to Manson’s music as a possible inspiration for the killing spree.³³⁷ What the mainstream media didn’t really report on was the fact that the two killers were specifically targeting Christians in their killing spree, and witnesses reported that while pointing a gun at 17-year-old Cassie Bernall’s head, one of the psychos asked, “Do you believe in God?” When she answered “yes,” he shot her.³³⁸

While Manson denied his music and antics had any influence on the boys, he has stated that, “Music is the strongest form of magic,” and he no doubt revels in being a high priest from Hell. It’s amazing how musicians can deny their music has any negative consequences on certain members of their audience, while at the same time admitting their music is magical and holds a mysterious power over people. Did I mention Marylyn Manson is a card carrying member of the Church of Satan? He is. That’s no joke.³³⁹

Ozzy Osbourne

Very briefly I'll touch on Ozzy Osbourne, one of the most popular rockers from the 1980s and 90s who has a satanic cloud hanging over his head because of his music and on stage antics which have resulted in several lawsuits by parents who accused Ozzy of encouraging their children to commit suicide.³⁴⁰

Ozzy is best known for biting the head off a dove during a meeting with executives at CBS Records in Los Angeles in his early days. He literally brought a live dove to the meeting and bit its head off and spit it out onto the table during the meeting.³⁴¹ The record executives probably loved the stunt and realized what a satanic shock rocker they had in front of them, and the stunt likely excited them about signing him even more.

Then, there was the time he bit the head off a bat while on stage during one of his performances and reportedly had to get a rabies shot because the bat bit his tongue during the incident.³⁴² These “head-biting” incidents were largely what “made” Ozzy, and have become legendary in the music business.

In 1985, a teenager named John McCollum committed suicide after allegedly listening to Ozzy’s song “Suicide Solution,” and the boy’s parents then sued Ozzy claiming the song inspired the boy to kill himself with lyrics like, “Where to hide, suicide is the only way out. Don’t you know what it’s really about?” The lawsuit was eventually dismissed.³⁴³

Years later in 1991, another family sued Ozzy claiming his songs also inspired their son to kill himself.³⁴⁴ This case was also dismissed. Ozzy, who is often called “the Prince of Darkness,” once made reference to the infamous Satanist Aleister Crowley in a song named after him. Many people unfamiliar with the activities and writings of Crowley have no idea what the song “Mr. Crowley” is actually about. Crowley, as you should know by now from reading this book, was an infamous Satanist in the 20th century who wrote instructions for satanic rituals that include animal and human sacrifice,³⁴⁵ and he is a hero for many musicians still to this day.

From 2002 to 2005 Ozzy was the star of MTV’s most watched show at the time, titled *The Osbournes*, which followed his dysfunctional family’s activities. He later admitted he was stoned during the entire show, which should come as no surprise if you’ve ever heard him speak.³⁴⁶ What most of the audience didn’t know, however, is that one of Sharon and Ozzy’s daughters refused to participate in the show and producers had to blur her out of any family photos they showed on TV.³⁴⁷ Since she wouldn’t sign a release, for the sake of the show, it was as if she simply didn’t exist.³⁴⁸

In the show’s heyday, Ozzy was invited to the White House Correspondence Dinner as a special guest of Fox News’ Van Susteren (a reported Scientologist),³⁴⁹ and George W. Bush even gave him a shout out from the podium during his speech, giving the rock and roll role model the presidential stamp of approval. More recently Peter Joseph, the producer of the Communist propaganda and anti-Christian *Zeitgeist* film series, directed the music video for Ozzy’s “God is Dead?” a dark and depressing song that serves to erode people’s faith in God, leaving them without a spiritual or moral compass.

Mr. Crowley, what went on in your head
Mr. Crowley, did you talk with the dead
Your life style to me seemed so tragic
With the thrill of it all
You fooled all the people with magic
You waited on Satan’s call
-Mr. Crowley

AC/DC

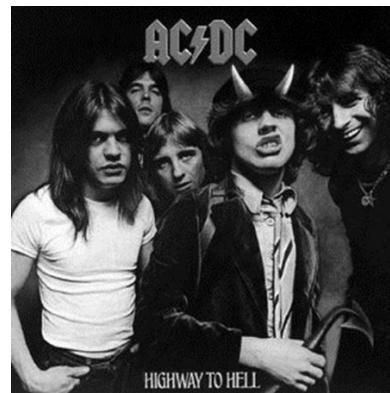


PHOTO: AC/DC'S ALBUM COVER *HIGHWAY TO HELL*.

Considered one of the greatest artists of all time by VH1 and *Rolling Stone* magazine, AC/DC is a rock band that has spanned decades with hits like “Highway to Hell” and “Dirty Deeds Done Dirt Cheap”; songs that still get radio play today. Even though the band is basically a thing of the past, many music buffs are likely to be familiar with them, but what most people don’t know about AC/DC is the band’s connection to the notorious serial killer Richard Ramirez, who was nicknamed the “Night Stalker.”

This is the infamous California serial killer who drew a satanic pentagram on the palm of his hand and proudly showed it off in the courtroom during his trial. He also frequently shouted “Hail Satan.” Ramirez killed at least thirteen people in Los Angeles between 1984 and 1985, and some say his killing spree was inspired by an AC/DC song titled “Night Prowler,” where the lyrics appear to speak of a psycho running around at night killing people.

Police reported Richard Ramirez wore an AC/DC t-shirt during his murder spree and even left an AC/DC hat at the scene of one of his crimes.³⁵⁰ The Night Stalker was also a fan of Anton LaVey, the founder of the Church of Satan, and had read his *Satanic Bible*, first published in 1969. It was Anton LaVey who coined the phrase “Hail Satan,” the mantra of Ramirez.

In his authorized biography titled *The Secret Life of a Satanist*, LaVey admitted that he wasn’t concerned if Satanism allegedly inspired people to commit mass murder. It reads, “Anton LaVey maintains that he isn’t really concerned about accusations of people killing other people in the name of Satan. He swears that each time he reads of a new killing spree, his only reaction is, ‘What, 22 people? Is that all?’”³⁵¹ This authorized biography goes on to read, “There will undoubtedly be more Satanically-motivated murders and crimes in the sense that *The Satanic Bible* tells you ‘You don’t have to take any more shit.’”³⁵²

Also in the authorized biography (authorized, meaning it was approved by his estate, and written by his widow Blanch Barton) LaVey is reported to have admired a serial killer from the early 1900s named Carl Panzram, a monster who killed twenty-two people, and who claimed to have raped one thousand men. “The only way I would like to ‘help’ the great majority of people is the same way Carl Panzram ‘reformed’ people who tried to reform him. It would be most merciful to help them by relieving them of the life they seem to hate so much. People should be happy I’m not a humanitarian—or I’d probably be the most diabolical mass murderer the world has ever known,” LaVey is quoted as saying³⁵³

In the 1980s, AC/DC’s concerts and albums were faced with protests and they received a lot of bad publicity because of their alleged connection to the Night Stalker serial killer. The band has always denied their music had any influence on Ramirez.

I'm your night prowler, asleep in the day
Yes I'm your night prowler, get outta my way
Look out for the night prowler, watch out tonight
Yes I'm your night prowler, when you turn out the light
I'm your night prowler, break down your door
I'm your night prowler, crawling across your floor
I'm the night prowler, make a mess of you, yes I will
-Night Prowler

Insane Clown Posse



PHOTO: ALBUM COVER FOR INSANE CLOWN POSSE'S
THE GREAT MILENKO.

The Detroit shock rock/gangster rap group Insane Clown Posse, who always appear on stage in clown makeup, are known not only for their violent and twisted lyrics, but also for their cult-like following of deranged and dedicated fans. The group's style is called horror core, because of the horror themes found in most of their songs. ICP fans, called Juggalos, often attend concerts with their faces painted up like the group's frontmen Violent J and Shaggy 2 Dope, and have gained a reputation, as *Spin Magazine* points out, for their "obscenity" and their "stupidity."³⁵⁴

Of course violent and reckless people are attracted to violent music, but ICP fans seem to be in a league of their own, and the Juggalos were labeled a gang in 2011 by the FBI in their *National Gang Threat Assessment (NGTA)* report, which states, "The Juggalos, a loosely-organized hybrid gang, are rapidly expanding into many US communities. Although recognized as a gang in only four states, many Juggalos subsets exhibit gang-like behavior and engage in criminal activity and violence. Law enforcement officials in at least 21 states have identified criminal Juggalo subsets, according to NGIC [National Gang Intelligence Center] reporting."³⁵⁵

It went on to read, "Most crimes committed by Juggalos are sporadic, disorganized, individualistic, and often involve simple assault, personal drug use and possession, petty theft, and vandalism. However, open source reporting suggests that a small number of Juggalos are forming more organized subsets and engaging in more gang-like criminal activity, such as felony assaults, thefts, robberies, and drug sales. Social networking websites are a popular conveyance for Juggalo sub-culture to communicate and expand."³⁵⁶

In 2013 the clowns (no pun intended) in ICP jumped on the secret society fad, shooting a video for their song "Forever" inside a Masonic temple. In a brief behind the scenes sneak peak, Violent J starts by saying, "Here's what's real special. We're at the ultra-mysterious Masonic temple." Shaggy 2 Dope, the other dope in this deranged duo, then says, "Just from what I've seen, there's sacrificial rooms up in this piece, mad catacombs in the basement..." Violent J's older brother, named "Jumpsteady," pipes in saying, "I don't even want to tell you about the Chamber of Reflections, that's an ultra-secret..." to which Violent J cuts him off pretending he wasn't supposed to mention it, saying, "Why did you just put that on tape, you're going to get us killed."³⁵⁷

Since the Freemasons and Illuminati have become a part of pop culture and known for their alleged dark power, ICP figured they too would throw their hat in the ring (albeit a bit late compared to most other musicians), and claim some connection to the esoteric fraternity to further their "evil" personas. In reality, ICP are just opportunistic rapping shock jocks in face paint performing horror core music, mainly to an audience of misguided teenagers who are rebelling against their parents and society in the most juvenile ways imaginable.

I'm hating sluts
Shoot them in the face, step back and itch my nuts
Unless I'm in the sack
Cuz I fuck so hard it'll break their back
-*Psychopathic*

Woodstock 99

In 1999, concert promoters brought back the Woodstock music festival trying to emulate the famous event from the summer of '69, only this time the festival was cut short because of violence, rapes, and fires started by an out of control audience.³⁵⁸ The chaos began after Limp Bizkit front man Fred Durst took the stage to perform their hit "Break Stuff" and announced to the crowd, "It's time to reach down deep inside and take all that negative energy and let that shit out of your fucking system."³⁵⁹

Almost immediately, the crowd began dismantling vendors' booths, setting fires, and virtually rioting, sending dozens of people to the hospital. 500 police officers were sent in wearing riot gear to calm the raging crowd and shut the festival down. Of course, it's no coincidence that the song "Break Stuff" is about going on a reckless rampage, as the title suggests, and with the added encouragement of Fred Durst telling the audience to "reach down deep inside and take all that negative energy and let that shit out of your fucking system," they took that as a cue to literally "break stuff," shutting down the festival and making it an embarrassment for the other musicians who participated in the event.

Despite the tough "bad boy" image he portrayed on stage and in his music, Durst once admitted, "I play the pimp thing on purpose. Like when I'm on MTV, these chicks are fanning and massaging me. It's not like I attracted them off the street, we fucking hired 'em! I want everyone to be thinking I'm having the time of my life, but I'm single and miserable."³⁶⁰

Limp Bizkit is now a thing of the past, and basically just a footnote in music history. Durst admitted to Entertainment Weekly that, "In 2000, there were 35 million people who connected to this band. Twelve years later, lots of those people have moved on. We were a moment in time and it's over."³⁶¹

Apparently, most of Limp Bizkit's high school and college-aged fans grew up and left behind this two hit wonder, whose songs "Break Stuff" and "Nookie" played in the background at one too many keg parties. When Fred Durst's money comes close to running out it will be interesting to see if he tries to make a comeback with a makeover, marketing himself as the "softer" more "sensitive" rocker who has turned away from his angry and rebellious past.

The Woodstock '99 disaster is the perfect example of how people will mindlessly obey the messages of the music they're listening to, without thinking, or even caring what the consequences are. It also shows how large audiences engage in Group Think, and like mindless sheep will follow the herd through the gates of destruction guided by a man with a microphone singing commands they obey without question.

I pack a chainsaw
I'll skin your ass raw
And if my day keeps going this way, I just might
Break your fucking face tonight
-Break Stuff

Country Music

Country music is practically void of Illuminati symbolism and satanic messages because unlike rock and roll, heavy metal and hip hop, the country music genre is very different in that as a whole it doesn't promote rebellion or flaunting one's wealth or try to push the envelope like other genres of music do. That's not to say there aren't Illuminati allegations surrounding some famous country music stars, but largely the Illuminati allegations are centered around rap, hip hop, rock, and heavy metal.

When country music stars sing about drinking, they're usually singing about drowning their sorrows over a broken heart, not popping Cristal in the club because they're living like there's no tomorrow. When they sing about fighting it's usually a justified punch in the face to some scumbag harassing a nice girl at the bar. The only time guns are really mentioned in country songs is when the artists are talking about having a shotgun in the back of their pickup truck or on the farm to protect their families like good old boys in the country do. They're not singing about killing people for a power trip like we've heard so many rappers do.

Perhaps the most violent messages in country music were when Carrie Underwood sung about keying the paintjob and slicing the seats of her cheating boyfriend's truck in "Before He Cheats" or when the Dixie Chicks sung about killing "Earl," a wife-beating husband in a song about domestic abuse.[362](#)

Yes, there was the odd alternative rock alter ego of Garth Brooks he named "Chris Gaines," and Johnny Cash sung "I shot a man in Reno," but these few and far between examples of questionable messages in country music pale in comparison to the overwhelming and obvious degenerate and demonic themes that have infected the music industry.

The reason for country music's overall innocence is quite simple: Country music is designed to be a reflection of country living. The artists sing songs about the simple life and small towns—they tell tales of love and loss, of broken hearts and hard work. People who live in the country generally experience way less crime than those in the city, and they know their neighbors and look out to protect their communities in order to keep them safe and family friendly. Country folks smile and say hi to strangers, and offer others a helping hand, where city folks are often afraid to even make eye contact with people they pass on the street.

You may not like the twang of country music or think it's just a bunch of cowboy hat wearing hicks living in the sticks, but you have to admit that at least country music is practically Illuminati free, and that is the key.

Conclusion

Comedian Chris Rock once said, “There’s like a civil war going on with black people, and there’s two sides. There’s black people, and there’s niggas—and niggas have got to go! I love black people, but I hate niggas, boy! Oh, I hate niggas. Boy, I wish they’d let me join the Ku Klux Klan. I’d do a drive-by from here to Brooklyn.”³⁶³ He was obviously talking about the kinds of rappers covered in this book—the kind of people who perpetuate the worst stereotypes about black people, and those who get rich by promoting such stereotypes to their fans.

Artists like Bob Marley, KRS-One, Chuck D, Kelly Clarkston, Carrie Underwood, Jessica Simpson, and others give hope and provide good examples of musicians who can achieve tremendous success without “selling their soul to Satan.” Even though pop culture is awash with satanic slime, you can choose what to feed your mind. Don’t download the music of the Illuminati posers, don’t include these artists on your playlists, and be sure to consciously pay attention to the content of the music you’re listening to on a regular basis and turn off the trash as soon as you hear it so it doesn’t sink into your mind. Realize how enormous multibillion dollar corporations do anything to milk money out of you, and they are promoting Illuminati idols to children who teach them to be as disrespectful, sexually promiscuous, and as spiritually bankrupt as possible.

Perhaps try listening to classical music or instrumentals and music without lyrics or words that guide your mind so it can operate freely, allowing you to listen to your subconscious or inner voice. Famed media analyst and author of *Amusing Ourselves to Death*, Neil Postman, explains most people, “are not prepared to feel or even experience the music of Haydn, Bach, or Mozart; that is to say, their hearts are closed, or partially closed, to the canon of Western music...There is in short something missing in the aesthetic experience of our young.”³⁶⁴

Music is, after all, information, and the control of information is a primary key to the Illuminati’s power. Let’s not forget that over two hundred years ago, Illuminati founder Adam Weishaupt wrote about taking over the schools and the newspapers in order to influence society and shape people’s behavior. “We must win the common people in every corner. This will be obtained chiefly by means of the schools,” he explained.³⁶⁵ Only a fool or a liar would, at this point, say that music doesn’t influence the listeners’ thought patterns, emotions and behavior—and as is the case with most mainstream music, that influence is far from enlightening.

For those who still doubt that the media can, and does, encourage the audience to mimic what they see and hear, I’ll refer you to the bobo doll experiment that studied children’s behavior and aggression as a result of witnessing an adult punching a bobo doll (an inflatable doll with a weight at its base that returns to its upright position after it is punched or kicked). The experiments simply demonstrated that after children witnessed someone punching the bobo doll, they themselves were inclined to imitate that same behavior, where before they had seen someone hit the doll, the children largely ignored it. The experiment demonstrated various aspects of social learning theory and observational learning, clearly showing that the children imitated behavior they witnessed by hitting the doll themselves—or as my grandpa used to say—monkey see, monkey do.

A Senate Committee in 1999 investigated violence and its influence on children, and concluded, “Far too many of our children are killing and harming others. This report identifies and begins to redress one of the principal causes of youth violence: media violence.”³⁶⁶ This is 180 degrees opposed to what Michael Greene said while he was president of the National Academy of Recording Arts and Sciences at the 2000 Grammys as he tried to calm the controversy surrounding Eminem’s nomination for Best Rap Album when he told the audience, “The arts solve teen violence, they are never the cause.”

James Fox, Dean of the Criminology Department at Northwestern University in Chicago stated, “Murder is just not the taboo that it once was. A lot of that is television. Now, kids have become desensitized. They’ll rent movies and play their favorite scenes—often the most violent—over and over. What do you think the effect is on a kid when his first exposure to sex is a brutal rape scene?”³⁶⁷

In *Nineteen Eighty-Four*, George Orwell wrote about how the culture had become so rotten that, “Nearly all children nowadays were horrible...they adored the Party and everything connected with it. The songs, the processions, the banners, the hiking, the drilling with dummy rifles, the yelling of slogans, the worship of Big Brother—it was all a sort of glorious game to them.”³⁶⁸

Church of Satan founder, Anton LaVey, admitted, “The TV set, or satanic family altar, has grown more elaborate since the early 50’s, from the tiny fuzzy screen to huge entertainment centers covering entire walls with several TV monitors. What started as an innocent respite from everyday life has become in itself a replacement for real life for millions, a major religion of the masses.”³⁶⁹

Many Christians point to the Bible to explain our backwards society, in particular, *2nd Timothy*, where it reads, “There will be terrible times in the last days. People will be lovers of themselves, lovers of money, boastful, proud, abusive, disobedient to their parents, ungrateful, unholy, without love, unforgiving, slanderous, without self-control, brutal, not lovers of

the good, treacherous, rash, conceited, lovers of pleasure rather than lovers of God.”³⁷⁰

As you arrive at the end of this book, I hope it has given you the evidence and facts to help you realize just how powerful music can be, and the disastrous consequences that can occur when this power is placed into the wrong hands. We must not sit by silent as these demonic false idols and Illuminati puppets have their messages shouted from speakers around the world and injected into millions of minds through headphones and ear buds. We must publically shame them and shame any TV shows or radio stations that support them.

Get positive role models in your life or in your children’s lives who have set an example of how big dreams may come true through hard work and dedication without the need to compromise one’s morals and integrity. Put your energy into something productive and positive, whether it’s sports or other hobbies like singing, rapping, writing computer programs, painting, fixing cars, or simply being a good mom or a dad for your kids and making sure they get the best wisdom, guidance, and opportunities in life so they won’t make some of the same mistakes that perhaps you have made when you were younger. Family should always come first and we must also defend the Constitution and our Civil Liberties since they are under a constant threat from a tyrannical power hungry, Illuminati controlled government that works hand in hand with the mainstream media monopoly machine to manage the masses.

Idle hands are the Devil’s workshop, and energy focused in the wrong direction, or not focused at all, often brings disaster and disappointment. You could be the best at doing beer bongs, or the best track star; you could have a great girlfriend or boyfriend with a fulfilling, quality relationship, or you could get a sexually transmitted disease or an unplanned pregnancy if you are sexually irresponsible—it all depends on where you place your priorities. Pay attention to where and how you spend your money. Often we vote with our wallet, and “the system” uses every dirty trick in the book to try to get you to spend money you don’t have on things you don’t need while trying to impress people you don’t know.

While most Illuminati icons promote a hedonistic “if it feels good, do it” YOLO (you only live once) “Do what thou wilt” live for the moment philosophy, there is an interesting paradox called the hedonism paradox or the pleasure paradox that says people fail to experience pleasure if we seek out pleasure for its own sake.³⁷¹ William Bennett, former United States Secretary of Education explained it like this, “Happiness is like a cat, if you try to coax it or call it, it will avoid you; it will never come. But if you pay no attention to it and go about your business, you’ll find it rubbing against your legs and jumping into your lap.”³⁷²

Viktor Frankl echoed this in *Man’s Search for Meaning*, when he said, “Happiness cannot be pursued; it must ensue, and it only does so as the unintended side effect of one’s personal dedication to a cause greater than oneself or as the by-product of one’s surrender to a person other than oneself.”³⁷³

Don’t give musicians, actors, or other entertainers too much credit when they occasionally do talk about the Illuminati or the way (they think) the government or the world works. People frequently put celebrities on pedestals and give them way more credit than they deserve, and perceive them as being experts in anything they talk about. The halo effect or halo error, describes how people tend to have a bias view of others because their perception and judgment is strongly influenced by one’s overall impression of the person, thus distorting their assessment of that person’s knowledge, skills, or importance.³⁷⁴

When people hold celebrities in high regard because they like their movies or music, most people become victims of the halo effect and think that celebrities’ opinions or statements are more valuable than others, even when most of the time they have no more knowledge about the particular subject than the average person.

In closing, habitually guard your ears and mind, and be careful what you put into your brain. Just like if you eat bad food, you can get physically ill—if you listen to bad music, the same may be true mentally, emotionally, or spiritually. Remember, Aristotle profoundly said if you listen to the wrong kind of music, you will become the wrong kind of person.

If you would like to learn more information about the Illuminati and elite secret societies and conspiracies, I encourage you to read my other books on the subject, including *The Illuminati: Facts & Fiction*, *The New World Order: Facts & Fiction*, *The Resistance Manifesto*, or *Big Brother: The Orwellian Nightmare Come True*. My previous book, *The Illuminati: Facts & Fiction* contains a comprehensive analysis of the pieces of the Illuminati puzzle and thoroughly separates the facts from the fiction, and it will save you countless hours of Internet searching, following false leads, being duped by misinformation, hoaxes, or misunderstandings which are rampant in the sea of information that’s out there.

My books may not be available in stores, but they are available in paperback on Amazon.com or in e-book from iBooks on the iPad, Google Play for Android tablet users, as well as Kindle and Nook e-readers. Please review this book on Amazon.com or whatever platform you purchased it from to help spread the word about these Illuminati icons of evil and the other important and empowering information my books reveal. Thank you for reading, thank you for caring, and may God bless you in this magnificent and monumental mystery we call life!

Inside Rock Music

Inside Rock Music

Inside Rock

VANCE FERRELL

Inside Rock
Music



**Violence
Drug overdose
Hypnotic trance
Licentiousness
Demonic control
Murder
Backward masking
Escaping the addiction**

Inside Rock Music

CONTENTS

- Introduction 4
- Not Morally Neutral 6
- What is Rock Music? 15
- More about Rock 19
- What is Christian Rock? 38
- More about Christian Rock 48
- Music that Destroys 59
- Tracing It to Its Origins 66
- Worked by Demons 73
- Satanic Control 85
- Backward Masking 92
- Unveiling a Master Plan 97
- Country Music 100
- Some Personal Experiences 103
- Escaping the Addiction 112
- Music in the Bible 119
- Guide to Selecting Good Music 130
- Final Appeal 138
- Appendices —
- 1 - Best Chapter in the Book 143
- 2 - How Rock Stars Die 160
- 3 - Applause 170
- Bibliography 183
- General Index 189

Inside Rock Music

INTRODUCTION

The following appeal was given by a young man, at an international Christian assembly, to church leaders, pastors, and youth leaders representing ninety Christian organizations.

They were asked to wake up to the devastation that rock music is having on the youth of the churches:

“Back then, it wasn’t a question of whether the music was right or wrong, because that did not matter to me. **Somebody could come to me and say, ‘This worldly music that you have now given yourself over to is wrong.’ However, I could not agree with him, because I had to listen to it.** I had no choice . . .

“After years of rebellion and doing things that were very damaging to myself and to those around me, I finally got back under my parents’ authority and God’s plan for music.

“I saw that rock music, rebellion, and immorality were hooked together, and that only when you get rid of the wrong music can you get rid of the immoral desires and wrong feelings to which I was in bondage.

“As I talk with others about music, they tend to argue, just as I did. However, when it comes right down to it, I can look them in the eye and say, ‘Are you experiencing victory in your life morally?’ After talking to hundreds that listen to this music, not one has said to

me, 'Yes.'

"I bring you a plea, a cry from my generation, from the generation that was brought up in this music, and for the next generation that is coming along,—stop this music! Help us! Or a moral decay will overwhelm us—such as we have never known before!"—David Hill, testimony presented to a gathering of Christian pastors and youth leaders, at a CoMission Christian Conference, at the Moody Bible Institute, March 30, 1992.

"For even hereunto were ye called: because Christ also suffered for us, leaving us an example, that ye should follow His steps."—1 Peter 2:21

"Let this mind be in you, which was also in Christ Jesus: Who, being In the form of God, thought it not robbery to be equal with God: But made Himself of no reputation, and took upon Him the form of a servant, and was made in the likeness of men: And being found in fashion as a man, He humbled Himself, and became obedient unto death, even the death of the cross."—Philippians 2:5-8

"Looking unto Jesus the author and finisher of our faith; who for the joy that was set before Him endured the cross, despising the shame, and is set down at the right hand of the throne of God. For consider Him that endured such contradiction of sinners against Himself, lest ye be wearied and faint in your minds."—Hebrews 12:2-3

"He that saith he abideth In Him ought himself also so to walk, even as He walked."—1 John 2:6

"Be ye therefore followers of God, as dear children; and walk in love, as Christ also hath loved us, and hath given Himself for us an offering and a sacrifice to God for a sweet smelling savour."—Ephesians 5:1-2

"If ye abide in Me, and My words abide in you, ye shall ask what ye will . . . Herein is My Father glorified, that ye bear much fruit."—John 15:7-8

Inside Rock Music

NOT MORALLY NEUTRAL

Some say that music is never bad or good, but just something pleasant to be experienced.

In defense of that idea, Maurice Zam, former director of the Los Angeles Conservatory of Music, wrote:

“Let us emancipate ourselves from the myth that music has anything to do with morals. Music is as amoral as the sound of a babbling brook or the whistling wind. The tones E, D, and C can be sung to the words, ‘I love you,’ ‘I hate you,’ or ‘three blind mice.’”—*Maurice Zam, quoted in Chicago Tribune, August 19, 1993.*

Dana Key heartily agrees. He says it is not the sound of the music itself, but only the lyrics—the words—that count.

“The ‘goodness’ or ‘badness’ of instrumental music is based on the performers’ competence and skill. If the music is played without skill it is bad. If it is performed skillfully, it is good.”—*Dana Key with Steve Rabey, Don’t Stop the Music, p. 69.*

Writing in Moody Monthly, Don and Dave Wyrtzen, declared:

“The morality or immorality of the sounds needs to be located in the hearts of the composer, the performer, and the listener, not in the music itself.”—*Don and Dave Wyrtzen, Moody Monthly, September 1985.*

The Wyrtzens are saying that the music itself is always wonderful; the only thing that can be bad is the hearts of those who play or hear it.

They continue:

“If music is neutral with the morality rooted in the message, the artist intends to convey rather than the form itself, there is no such thing as a particular satanic sound.”—*Ibid.*

Thomas Dorsey, the well-known Gospel musician, put it this way:

“The message is not in the music but in the words of the song. It matters not what kind of movement it has, if the words are Jesus, Heaven, Faith, and Life, then you have a song with which God is pleased.”—*Thomas A. Dorsey, quoted in Oral L. Moses, “The Nineteenth-Century Spiritual Text: A Source for Modern Gospel,” in Feel the Spirit: Studies in Nineteenth-Century Afro-American Music, ed. George R. Keck and Sherrill V. Martin, p. 50.*

You have just read the major argument in defense of rock music. Regardless of how it is played and what the words say, how bewildering the sounds and wild the music,—it is claimed that the music is always good, with no moral effect upon the listener, either positive or negative.

It is of interest that among those who primarily maintain this are the ones publishing, promoting, performing, and making money on what has become known in the world as “rock music,” and in the churches as “contemporary Christian music” (CCM).

But there are other musicians, highly trained in the field, who present a clearer picture of the situation:

"Dr. William J. Schafer tells us that '**rock music is communication without words**, regardless of what ideology is inserted into the music.' And Professor Frank Garlock says, '**The Words only let you know what the music already says** . . The music is its own message and it can completely change the message of the words.'

"To those who would propose the argument that music in itself is neutral and that it is the words that make it either moral or immoral, Dr. Max Schoen in his book *The Psychology of Music* says, '**Music is the most powerful stimulus known among the perceptive senses**. The medical, psychiatric and other evidences for the non-neutral-ity of music is so overwhelming that it frankly amazes me that anyone should seriously say otherwise.'"—*Dr. Ruben Gonzalez, History of Rock Music*.

Dr. Howard Hanson, famed composer and former head of the Eastman School of Music in Rochester, New York, wrote:

"Music is made up of many ingredients and, according to the proportion of these components, it can be soothing or invigorating, ennobling or vulgarizing, philosophical or orgiastic. **It has pow-ers for evil as well as good.**"—*Dr. Howard Han-son, American Journal of Psychiatry, Vol. 40, 1943, p. 317.*

Dr. Adam Kniest, a musicologist who has given careful study to the effects of music on human behav-ior, describes it this way:

"Music is a two-edged sword. It's really a pow-erful drug. Music can poison you, lift your spirits or make you sick without knowing why. Whereas mellow tones can relax you, in contrast, loud,

grinding music can cause blood pressure to rise, leading to headaches and an anxious feeling."—*Dr. Adam Kniest, quoted by David Chagall, in Family Weekly, January 30, 1983, p. 14.*

Elsewhere in the same article, Chagall quotes Eddy Manson, Oscar-winning composer, on the powerful relationship between music and sex: "Even the sex drive is kindled by the right music" (p. 15).

Writing in a Northwestern University Press publication, Alan Merriam, a cultural anthropologist, declares:

"There is probably no other human cultural activity which is so all-pervasive and which reaches into, and shapes—and often controls—so much of human behavior."—*Alan P. Merriam, The Anthropology of Music, 1964, p. 218.*

Donald Grout, a musical researcher, explained how music can change people:

"Music . . directly affects the passions or states of the soul—gentleness, anger, courage, temperance, and their opposites and other quality. When one listens to music that imitates a certain passion, he becomes imbued with the same passion. **If over a long time he habitually listens to the kind of music that arouses ignoble passions, his whole character will be shaped to an ignoble form.** In short, if one listens to the wrong kind of person—he will become the wrong kind of person."—*Donald Jay Grout, A History of Western Music, rev. ed., 1973, p. 7.*

The ancients understood this also. About 500 B.C., Confucius wrote:

"If one should desire to know whether a kingdom is well-governed, if its morals are good or

bad, the quality of its music will furnish the answer . . . Character is the backbone of our human culture, and music is the flowering of the character.”—Confucius, quoted in *The Wisdom of Confucius*, ed. Lin Yutang, 1938, p. 272.

Plato said that good music should be encouraged and bad music—which led to bad thoughts and actions—should be outlawed (*Gretchen L. Finney, Musical Backgrounds for English Literature*, p. 52).

Gordon Epperson agrees:

“Music is the expression . . . of the emotions; an aural image of how the feelings feel, how they operate.”—Gordon Epperson, *The Musical Symbol: An Exploration in Aesthetics*, 1990, p. 75.

Music has a powerful effect on the listener. Clynes calls the effect “sentics.”

“It can touch the heart as directly as can a physical touch. A caress or an exclamation of joy in music needs not to be consciously translated into a touch, caress, or a physical ‘jump for joy’ to be perceived as of such a quality. It does so directly through perception.”—Manfred Clynes, *Sentics: The Touch of the Emotions*, 1978, p. 41.

To find out how large groups of people would respond to the same music, Dr. Alexander Capruso, director of Syracuse University School of Music, tested over a thousand non-music students. Using several different types of recordings, he played them for groups of 100 or more at a time. To his surprise, **he found that the mood of an entire group could be changed by changing the music.**

Another researcher went even further. Using 90 different records, Bingham tested over 20,000 persons. The results, he found, were essentially the same as Dr.

Capruso's.

There are four primary aspects to music: the music (the sounds), the lyrics (the words), the way it is played (the performance), and the effects it has on those who play it and listen to it. The total effect is powerful.

In this book, you are going to learn about the powerful effects of rock music and what causes them.

You will recall that we quoted Zam's statement, that three tones have no meaning in themselves; but it is only the words which produce the meaning. However, the tones E, D, and C never exist in isolation in a piece of music. **The surrounding harmonies, rhythms, phrasing, accentuation, volume, etc.—make those three tones take on a variety of emotional colorations.** This fact is where Zam's defense of the total innocence of music breaks down. Music is more than tones.

According to the way it is written, arranged, and played,—even music without words can have a wide variety of meanings!

A godly church hymn—presented with tones, inflections, and volume indicating fear, suspense, or hate—would totally destroy the message of the words!

While individual letters in an alphabet may be neutral, they take on powerful meanings when combined into words, phrases, and sentences; meanings which can be refined and decent or crude, vile, and vicious.

The same is true of music. **When combined with certain other tones, arranged in certain ways, played with certain accents, in certain rhythmic formations, and sounded on certain instruments—the meaning of the music can vary widely.**

On a very basic level, music influences our feelings and emotions. As an art form, it is unique—and made of many factors, including rhythm, harmony, texture, and melody. Depending on the presence, amount, and balance of these and other related components, music can be soothing or invigorating, ennobling or vulgarizing, philosophical or evil. **Music can be a source of great blessing, or something which prompts people to rebellion and sinful behavior.**

To hear music is to respond to it in some way. It enters our being on a subverbal level, and produces physiological changes and glandular secretions which can modify our emotions and feelings. Researchers call this an “*affective response*.”

There can be changes in respiration, blood distribution within the body, and variations in blood sugar level. Pupillary reflexes change, brain-wave patterns are modified, and metabolism is affected. As these changes occur, a person may be stimulated or sedated, depending on the nature of the music.

It is significant that researchers have found that **similar musical experiences produce nearly the same moods or emotional changes in different people** within a given culture. The emotional changes may begin to develop certain thought patterns in us. **Because thoughts encourage actions, music can modify our behavior.**

Bob Larson, in his book, *Rock and Roll: The Devil's Diversion*, tells of one experiment: **A missionary took back to Africa records of regular Christian music and acid rock.**

He played both to members of the local tribe. **When regular Christian hymns were played, the people responded with smiles and nods of approval** and

were generally calm and peaceful.

Then, without comment, he switched to the rock. **Immediately their expressions changed. They became confused and agitated.** Some grabbed their spears and were ready for war. Others sized up the situation and began throwing rocks at the record player.

—All this just by changing the music. The change in behavior was a natural reaction to the music.

Below are characteristics of music. Understanding them will help us better understand the difference between good and bad music.

First, here are the elements of good music:

1. Volume changes (soft to loud, etc.).
2. Tempo changes.
3. Rhythmic changes.
4. Melody clearly distinguishable.
5. Changing harmony.
6. Modulation (key changes).
7. Variety in development.
8. Organization.
9. Main emphasis on melody line and its development.
10. Rhythmic emphasis on the down beat.
11. Variations in intensity (tension - relaxation - tension - relaxation, etc.)

Second, here are key aspects of bad music:

1. Volume the same (generally too loud).
2. Tempo the same with little or no change.
3. Rhythm the same or too many at the same time.
4. Melody often lost in the midst of intense beat and/or volume.

5. Little harmony; much dissonance.
6. Same key throughout.
7. Repetition.
8. Jumbled; poorly organized.
9. Main emphasis on volume, beat, rhythm, rather than on the melody line.
10. Rhythmic emphasis on syncopation.
11. All tension.

Frondizi summed it up in these words:

“The essence of the moral reformer and of the creator in the field of the arts lies in not adjusting to the predominant norms, or tastes, but unfurling the flag of what ‘ought to be’ over and above people’s preferences.”—*Risieri Frondizi, What is Value? An Introduction to Axiology, 2nd ed., 1971, p. 29.*

“Not every one that saith unto Me, Lord, Lord, shall enter into the kingdom of heaven; but he that doeth the will of My Father which is in heaven.”—*Matthew 7:21*

“This day the Lord thy God hath commanded thee to do these statutes and Judgments: thou shalt therefore keep and do them with all thine heart, and with all thy soul.”—*Deuteronomy 26:16*

“Fear thou not; for I am with thee: be not dismayed; for I am thy God: I will strengthen thee; yea, I will help thee; yea, I will uphold thee with the right hand of My righteousness.”—*Isaiah 41:10*

“For the Word of God Is quick, and powerful, and sharper than any twoedged sword, piercing even to the dividing asunder of soul and spirit, and of the joints and marrow, and Is a discerner of the thoughts and intents of the heart.”—*Hebrews 4:12*

“Then Peter and the other apostles answered and said, We ought to obey God rather than men.”—*Acts 5:29*

Inside Rock Music

WHAT IS ROCK MUSIC?

Rock music is an extreme form of rock 'n' roll. Here are several definitions by well-known rock musicians and singers. These are experts in their field, and they tell us exactly what it is:

“Rock 'n' roll: The term is a blues euphemism for sexual intercourse.”—*The Rolling Stones Encyclopedia of Rock and Roll*.

“Rock 'n' roll is 99% sex.”—*John Oates*.

“Everybody takes it for granted that rock 'n' roll is synonymous with sex.”—*Chris Stein*.

“Rock music is sex. The big beat matches the body's rhythm.”—*Frank Zappa*.

“Rock 'n' roll: A general term with sexual implications, as rocking 'n' rolling, originally meant fornicating. It has been used to cover many styles and types of music since the early 50s.”—*Robert Fink and Robert Ricci, The Language of 20th Century Music*.

“In a sense, all rock is revolutionary. By its beat and sound, it has always implicitly rejected restraint and celebrated freedom and sexuality.”—*Time magazine, January 3, 1969*.

“You cannot take sex out of rock and roll or rhythm and blues. True, the quality of the mixture spans a wide range.”—*Kathleen Sullivan, quoted in Martha Bayles, Hole in Our Soul, p. 349*.

Newsweek mentioned the concerns of a worried mother who, though personally addicted to rock, feared for her children.

“A mother who calls herself a ‘rock freak’ says, **I am concerned about the number of hit tunes that can only be called porn rock**, and about the tasteless, graphic and gratuitous sexuality saturating the airwaves and filtering into our homes.’”—*Newsweek*, “My Turn,” May 6, 1985.

Although they may want to keep the parents fooled, those who sell the recordings know what it contains.

“In Alexander City, Alabama, record-store owner Tommy Hammond knew that some parents in town didn’t have much patience for foul mouths and dirty minds. He’d sell the raunchy rock and rap albums, but he always kept them behind the counter, out of public view . . Johnson [the store-owner’s attorney] argues that **raunchy sexual language has always been a vital element of rock music.**”—*Newsweek*, Justice Section, October 16, 1989.

Each year the merchants of rock filth become bolder.

“Rock bands have responded vigorously to the difficult challenge of how to shock the already numb. You can see how the dial has been turned up just by looking at the names of current rock bands. Vulgar or sexual band names used to be ambiguous or hidden . . Now there are at least 13 bands named after the male genitals.”—*U.S. News and World Report*, March 19, 1990.

Dr. Allan Bloom described it well in his book, *The Closing of the American Mind*:

“Rock music has one appeal only, a barbaric

appeal to sexual desire—not to a pure, unselfish love, but sexual desire undeveloped and untutored. It acknowledges the first emanations of children's emerging sensuality and addresses them seriously . . Young people know that rock has the beat of sexual intercourse.”—*Dr. Allan Bloom, Closing of the American Mind.*

Bloom's book was so devastating in its disclosures, that it received five pages of coverage in *Time* magazine (August 17, 1987).

The following statement was penned back in the 1980s; yet it describes young people today who walk around like zombies, with earplugs connected to rock on an Apple Ipod, in order to get an uninterrupted emotional kick.

“The big thing about rock music is its power of suggestion. Sensual singing, an insistent beat that builds, suggestive lyrics—these turn people on today. Music is used everywhere to condition the human mind.

“Our future music may be a frequency machine feeding impulses to our nervous system through electrodes, or something attached to the ear, giving us highs and lows more powerful than any drugs in use today.”—*Ken Lynch, Gospel Music, 1987, p. 8.*

Mike Quattro is a well-known producer of rock shows and an expert at knowing how to bring in the paying customers. He describes rock in this way:

“Rock motivates you internally, gives you a sensual feeling. A girl can be turned on by the music. It releases her inhibitions. The beat of the drum has always been a factor . . A girl realizes her own sexuality through the music.”—*Mike*

Quatro, quoted in Ira Peck, The New Sound, Yes, p. 112.

“Jazz and rock to the pagan are the symptoms of a glorious release from the bonds of moral restraint . . . These musical forms came from the slums of music, and they corrupted taste and manners.”—Issa Goldberg, *Tinpan Alley*.

An article in the trade journal, *High Fidelity*, warned:

“If you ask me whether rock music has been a symptom or a cause of America’s terrible problems with its young people, I would be inclined to say both—but primarily a cause.”—Gene Lees, *High Fidelity*, February 1970.

In 1978, a music therapist in California investigated the effects of rock music on teenagers. He gave an emotional stability test to 240 school children, aged 10-18. Rock music was played during the test.

Without explaining how the test was given or who it was given to, the results were then handed to a psychologist to examine. **He concluded that the test had been given to patients in a mental institution.**

Checking into this further, the same therapist found that, in tests using an *auto-driver trainer* simulating actual driving conditions, listening to rock while behind the wheel increased the frequency of driver error by 34.4%.

“Thy Word is a lamp unto my feet, and a light unto my path.”—*Psalm 119:105*

“Trust In the Lord with all thine heart; and lean not unto thine own understanding. In all thy ways acknowledge Him, and He shall direct thy paths.”—*Proverbs 3:5-6*

“The Lord is gracious, and full of compassion; slow to anger, and of great mercy.”—*Psalm 145:8*

Inside Rock Music

MORE ABOUT ROCK

Where did rock 'n' roll and hard rock come from? A clear understanding is needed, so here is this information:

Earnest Budge has traced this strange music from Egypt to West Central Africa, where it still exists (*Osiris*, p. 34).

Rodney H. Mill, former Music Specialist at the Library of Congress, explains how this pagan dance music (used in fertility rituals and to make contact with demons) traveled west:

“Brought to the American continents with the slaves and incubated in the **voodooism of the Caribbean region**, the resultant mixture made landfall at **New Orleans** in the first decade of the twentieth century. There, in the brothels of that city’s notorious Storyville district, it developed into jazz.

“Jazz then made its way up the Mississippi River to the nightclubs of Saint Louis and Chicago, from there it spread to New York and California—and so on to the rest of the world. It soon infected, to a greater or lesser degree, all American popular music.

“In the 1950s, **through fusions with its alternates, the blues, and with country-western music, it formed an idiom that was designated ‘rock and roll,’** a euphemism for illicit sexual in-

tercourse."—R.H. Mill, from a forthcoming book he is writing.

Louis R. Torres, once a bass player in one of the very earliest rock bands (Bill Haley and The Comets), is now the head of a Christian school of evangelism. His research agrees with the findings of Mill, and provides a still more complete picture:

"The use of syncopated rhythms, with their ability to alter states of consciousness, stem from ancient Egypt. It is to Egypt that historians trace the origin of drum-syncopated music and its uses. In the temples, priests intentionally employed complex syncopation in order to induce trances and other disturbances (Pennethorne Hughes, *Witchcraft*, p. 23; cited in Ismael Reed, *Mumbo Jumbo*, p. 191).

"Primitive percussionists learned to induce physiological responses, from **ecstasy and hallucinations to seizures** and unconsciousness (Michael Segell, "Rhythmitism," *American Health*, December 1988, pp. 19, 37).

"This form of pagan worship was in time transplanted to central Africa, where it took root especially in Duhomy, now known as the Democratic Republic of Congo (*Marshall Stearn, The Story of Jazz*, p. 20). Duhomy became the center of voodoo religion. Participants were moved by the rhythmic beats. In the *danse du ventre*, or belly dance, shoulders, buttocks, stomach, and breasts were all separately or simultaneously rotated, wagged, or otherwise set in motion.

"Through the slave trade, this devil-worship music, with its incessant beat, was carried to the island of Hispaniola in the Caribbean. Here

again it took root. Today, voodoo is still practiced in Haiti, which occupies the western third of Hispaniola, and in the Dominican Republic, which occupies the rest of the island.

"As the slave trade continued, the rhythm was transported to the United States. New Orleans became a hotbed for the new pounding of drums and the erratic dancing that accompanied it."

While this music was arriving in the Caribbean and Gulf Coast, European settlers were bringing a different kind of music to the northeastern American Colonies: Christian music.

In marked contrast from the pagan music of Africa, which is based on *polyrhythms* (odd and multiple rhythms and beats), **Christian music is keyed to harmony and melody.** This simple melodic music was used to worship the true God, the Creator of heaven and earth. (Some of it was also *polyphonic*, that is, consisting of counterpoint; which is a couple simple melodies placed together.)

Ira Altshuler explains that sacred music can be traced from Jewish synagogue music, through Byzantine and Gregorian chant, onward, through classical music (*A Psychiatrist's Experiences with Music*, pp. 270-271). **It is here, in Christian music, that we find the chorales of the Lutheran church and hymn and psalm tunes of the Protestant churches in England and early North America.**

But eventually, the Egyptian/African music began to be mixed with the melodic and harmonic type of music, brought to America by Christians. This began in New Orleans and spread northward, from there to the red-light districts of St. Louis and Chicago

(Andre Francis, *Jazz*, p. 56).

The new music was called "rhythm," "blues," and "jazz." Soon, "boogie-woogie" and similar music was devised. Women were flung, twirled, and swung around as the pounding beat dictated.

The style of music known as "rock 'n' roll" (which gradually intensified in later years into "hard rock") originated in the early 1950s with the music of such groups and individuals as Bill Haley and The Comets, and Elvis Presley. **The term "rock 'n' roll" was first coined** by an Ohio disc jockey, named Alan Freed.

"In the early 1950s, a Cleveland disc jockey, Alan Freed, was one of the first whites to play rhythm and blues over the air. He had borrowed the term, 'rock 'n' roll' (a ghetto expression sometimes used to mean illicit sex) and attached it to this music."—*Lowell Hart, Satan's Music Exposed*, p. 83.

Bill Haley and his Comets were one of the first to play the new music. In 1951, he recorded *Crazy Man Crazy*, which eventually sold a million copies. Two years later, *Rock Around the Clock* became his first big moneymaker.

In 1954 an unknown black group, The Chords, recorded *Sh-Boom*. Within a short time, it was the top seller in Los Angeles. When the Crew Cuts did a reissue of it,—it went across the nation as a national hit.

Then, in 1956, young Elvis Presley stepped before the cameras on a national telecast. His stage conduct was something new. With his hair flapping in his face, voice charged with emotion and hips gyrating back and forth, he wailed, "Ah w-ha-hunt yew-hou. Ah nee-heed yew-hoo."

A new era had begun. Millions of teenagers flipped. So did their parents, but for different reasons.

"He outraged adult sensibilities. But the more parents, moralists, clergymen and critics railed against him, the more teenagers flipped for him. Elvis was, for them, the supreme symbol of juvenile rebellion."—*Ira Peck, ed., The New Sound, Yes, p. 62.*

Riots broke out in Atlanta, Boston, Washington, D.C., Minneapolis, San Jose, Hartford, and elsewhere. Theaters in London and São Paulo, Brazil, were demolished.

A storm of national protest grew, and civic leaders soon insisted that rock 'n' roll be banned. A Senate subcommittee investigated the link between rock music and juvenile delinquency, but nothing more was done about it.

Soon other singers began using Elvis' style. Parents hoped it would all end soon. But then came the wave of excitement.

In February 1964, the Beatles appeared on the Ed Sullivan Show, one of the largest TV audiences in history, and was watched by an estimated 68 million. Using amplified music, long hair, undersized suits, and high heeled boots, the four Britons from Liverpool, who originally called themselves the Quarrymen Skiffle Group, were given a makeover by Brian Epstein, a former women's dress designer. He gave them peculiar beetle-shaped hairdos, and then called them "Beatles." By 1964, they were earning over \$14 million a year, plus millions more on Beatle-licensed products.

It was after Queen Elizabeth presented them with medals of the Order of the British Empire, that John Lennon remarked, "**Christianity will go. It will vanish and shrink.** I needn't argue about that. I'm right and

I will be proven right. We're more popular than Jesus now!" (Lennon was later shot to death, at the age of 40, on August 12, 1980, while Christianity continues to expand.)

Whereas folk singers had earlier majored in simple ballads, like *The Green Leaves of Summer*, the flood of new Beatle copycats hardened everything into solid rock music—and **the message was centered in anti-establishment themes: protest, violence, drugs, and sex**. Bob Dylan's 1969 song, *Lay Lady Lay*, became a national hit. The Rolling Stones came out with *Let's Spend the Night Together* and *I Can't Get No Satisfaction*, which sold 4.5 million copies.

By the mid-1960s, yearly single records of rock sold totaled 137 million records (90% of total single records). Album sales added another 100 million.

A decade later, the rock music industry was totaling almost \$2 billion a year.

There are several types of rock, including folk rock, hard rock, and acid rock. When it is used only to serve as a musical background for those listening under the influence of drugs, it is called psychedelic rock.

What is it about rock 'n' roll and hard rock that makes both so hypnotic? Here is part of the reason it so captivates minds:

"[Rock music] is a type of American music that became very popular in the late 50s and early 60s in the U.S., England, and elsewhere. **Its main distinguishing feature is a driving rhythm based on eighth notes of equal duration. The meter is frequently 4/4, with accents on the second and fourth beats** of the measure, instead of the traditional first and third beats . . . Harmonies

range from the common triad of classical harmony to formerly forbidden **parallel fourths and fifths, as well as every kind of dissonant harmonic progression.**”—Christine Ammer, *Harper's Dictionary of Music*, 1972.

Rhythms that emphasize the second and fourth beats are described by supporters of rock music as “*simulated sexual rhythms.*”

In the same dictionary, music itself is defined as “**the art of organizing or arranging sounds** into meaningful patterns or forms involving pitch, harmony, and rhythm.” Notice that the emphasis is on the organization of sounds which use the three basic building blocks: pitch, harmony, and rhythm.

If the definition of “rock music” is atonal music that has become “increasingly amorphous,” that is “without definite form, formless,”—then, by definition, rock is something which ceases to be music.

Dr. Frank Garlock, in his book, *The Big Beat*, describes rock as “characterized primarily by **repetition; strong, driving beat; and intense, loud volume.**”

It is actually a type of noise which has no moral or cultural value. The dictionary describes “noise” as “a din.” The word, “din,” is defined as “Noise: particularly loud, confused sound that is continued.” The verb form of “din” is defined in this way: “to assail with loud noise, to press with constant repetition.”

In those two definitions of “din” we have **two of the basic and most fundamental components of rock: intense, loud volume and constant repetition!**

In his book, *How to Sing for Money*, Charles Henderson tells some of the secrets of captivating audiences with modern music, with the help of instruments

which scoop and slide, using unresolved dissonances (6ths, 7ths, and 9ths) and repetitive use of the same few chords. Never-changing, throbbing syncopation occurs. Often two or three syncopated rhythms are played simultaneously. There is a heavy beat, with dissonances and rhythms which keep the nervous system keyed up and tense. Heavy emphasis on rhythm instruments: drums and bass guitar.

Add to this the "mike in mouth" syndrome, producing the intimate sensual sounds.

Finally, combine all these into a "total sound," then amplify it to a screaming extreme—and you have rock.

("Scooping" is a sensuous technique, used by vocalists when they start just below pitch and then slide up to the pitch. "Sliding" is when the singer or instrument does stay within distinct notes, but slides between them.)

But we need to dig deeper into the hypnotic power of this weird mixture of sound. First, there are the strange rhythmic patterns which are used.

Earlier, we discovered that the meter of rock is "**frequently 4/4 with accents on the second and forth beats**, instead of the traditional first and third beats" (*Harper's Dictionary of Music*). That is a description of a special, basic characteristic of rock—its *syncopated beat*.

"Syncopation" means "to modify a piece of music by displacing normal accents to create rhythmic contradiction" (*New Webster's Home and Office Dictionary*).

"A metric pattern created by stressing one or more normally unaccented beats in a measure."—*Macmillan Dictionary*.

Notice that **syncopation is an abnormal set of beats**. The "normal accents" are changed to ones which "cre-

ate rhythmic contradiction."

The term, "contradiction," means "to be logically inconsistent with."

The normal accents are on the first and third beats (in a 4/4 meter); whereas **rock music frequently displaces those "normal accents" to the "abnormal" second and fourth beats.**

"Syncopation is the accenting of a beat between the regular beats of the rhythm. You might call it misplacing the beat."—Steve Lawhead, *Rock Reconsidered, 1981*, p. 62.

There are times in various musical forms, where this misplaced beat occasionally occurs—but rock uses it almost constantly.

"Rock relies on this musical device to a greater degree than other forms of music."—*Ibid.*

This is an understatement. Syncopation is one of the fundamentals of rock!

"Rock uses stronger or more urgent rhythms than other forms of music . . . and **it is the intensity of rock which sets it apart from other types of music.**"—*Ibid.*, p. 69.

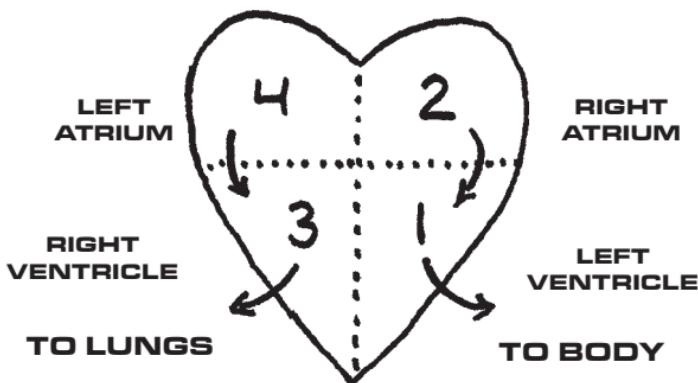
"It is the rhythm that controls the activities of large groups . . . It furnishes a nonverbal persuasion not only to act—but to act together."—E. Thayer Gaston, *Music in Therapy*, p. 140.

In one experiment, a young man was listening to a military march, and he began tapping his toe. But on the repeat, the band jazzed up the music with syncopation. Immediately, the young man's body began to sway slightly to the offbeat rhythms.

The driving syncopation had built tension in a different part of the body.

Our bodies are rhythmic in nature. Each of our

hearts has a “beat.” This is a regular beat pattern, during which blood is pumped through its four chambers and on out into the body.



The main beat is called the “systolic.” This occurs as blood is pumped from the left ventricle out into the aorta into the body. In music, this occurs on the first beat.

The secondary beat in the heart is known as the “diastolic,” and occurs as blood is pumped from the right ventricle to the lungs (in order to be replenished by fresh oxygen). In music, this occurs on the third beat.

“Good music” emphasizes the first and third beats in the rhythmic pattern (when the meter is 4/4). This is a normal, natural biological pattern.

In contrast, the rhythmic emphasis of rock music is on the syncopated beat; that is, the abnormal second and fourth beats. This causes rock to not be in synchronization with the beat of the heart.

Not only is the rhythm of the beats important, but also the speed of those beats.

The normal pulse rate of the heart is between 60 and 90. The MM (metronome markings, which indicate

the pace or speed) of most rock music is between 70 and 90. This is right within the normal pulse range. In this way, the off-balanced beats will more directly conflict with those produced as blood flows through the body.

We have here a musical pattern which appears to have been devised in a council of devils. By keeping the same basic time (musical tempo) with the body's natural rhythm,—but emphasizing that abnormal beat pattern,—a mental and emotional tension is produced in both performer and listener. The physical body is also affected. **The "misplaced beats" create tension, confusion and (with extended exposure) causes the blood pressure to rise.**

Those who are exposed to the ultra-loud, syncopated sounds of rock music, over a period of time, experience to one degree or another, long-term nervous and emotional problems.

Just as street drugs produce a "high," followed by a "downer," the same occurs with rock music. The more that either or both are done, the worse the effects on body, mind, and soul.

As in the beats of the heart, so in normal music: The first, or primary, beat is slightly louder and the third, or secondary, beat is much softer and more subtle.

In order to magnify the pressure of emotional confusion within the mind and body of the person who listens to rock music, the emphasis is *equally strong and powerful* on both beats 2 and 4.

It was mentioned earlier that **the "intensity" of rock also sets it apart from other music.** This is another serious problem with rock music. It is extremely intense and extremely loud!

To add to the overall effect, so that it becomes both overwhelming and overpowering, **the volume of the speakers is turned up extremely high—so the incredibly loud noise of rock is often between 100-125 decibels.** Rock music is usually as loud as being close to a jack hammer, which registers at 125 decibels.

Research studies have found that even **attendance at one rock concert—just one—can cause a slight hearing impairment that might last for years.** What happens to those who go to several concerts?

“From a physical standpoint, there is plenty of evidence that the loud blare of rock has left a generation of young people hard of hearing. In the mid-60s, colleges were finding that the average entering freshman possessed only the hearing efficiency of a typical 65-year-old.

“In experiments with guinea pigs, the unfortunate rodents also developed hearing problems when exposed to rock for comparable lengths of time and at similar decibel levels as these young people were hearing.”—*Lowell Hart, Satan’s Music Exposed*, p. 101.

Another research study found that rock music damages the mind. In 1988, Gervasia Schreckenberg and Harvey Bird, two scientists at Princeton University, placed three groups of mice in different environments.

The control group of mice remained in the lab, surrounded by the normal quiet sounds of scientists at work. The second group was placed in a sound chamber where they listened to classical music at a normal sound range (75-80 decibels). The third group was subjected to rock rhythms, played at the same moderate (75-80

decibels) sound range. **These mice were only being tested for possible effects of rhythm, not loudness.**

Both the first and second groups developed normally, with quiet inquisitive temperaments, good appetites, and glossy fur. They quickly learned the "tricks" taught them by the researchers (such as what button to touch or which tunnel to select, in order to find food).

In remarkable contrast, the fur of the rock-rhythm mice became dull instead of glossy. Some became hyperactive and aggressive, even to the point of killing and eating fellow mice, while others became lethargic and inattentive. All became unable to follow directions and think as clearly as before.

Music is perceived through the portion of the brain that receives stimuli for emotions, sensations, and feelings, without being first subjected to the brain centers involving reason and intelligence. This discovery was made more than 50 years ago, and since confirmed by a number of scientific studies.

"Music which does not depend upon the master brain to gain entrance into the organism can still arouse by way of the thalamus—the relay station of all emotions, sensations and feelings. Once a stimulus has been able to reach the thalamus, the master brain is automatically invaded."—*Ira A. Altshuler, A Psychiatrist's Experiences with Music,* quoted in *Dorothy Schullian and Max Schoen, Music and Medicine*, pp. 270-271.

Research studies have convinced even the American Medical Association that jazz and rock music negatively affects the minds of those who listen to it, especially young people.

"Doctors should be alert to the listening habits of young patients as a clue to their emotional health,

because fascination with rock 'n' roll, especially heavy metal music, may be associated with drug use, premarital sex and satanic rites. A study found that 7th and 10th graders, after watching one hour of music videos, were more likely to approve of premarital sex than was a control group of adolescents."—*Chicago Sun Times, September 15, 1989.*

Another research study found that children and youth who like rock music became confused, lost their moral bearings, cast normal caution aside, and tended toward aggression and violence.

"[Among boys, the study] reported a higher rate of a wide range of reckless behaviors, including driving behavior, sexual behavior, and drug use. They were also less satisfied with their family relationships.

"Girls who liked heavy-metal music were more reckless in areas of shoplifting, vandalism, sexual behavior, drug use, and reported lower self-esteem."—*Eric Werner, The Sacred Bridge.*

Rock has devastating physical effects on those who listen to it. It damages a person's emotional bearings. **It leads to moral pollution.** Not only the lyrics but the music is deadly to one's well-being.

Commenting on some of the problems of rock, **Lawson speaks of its "rhythm and beat which produce a hypnotic effect."** But then he mentions another soul-destroying aspect of rock music—the people who perform it and the places you go to hear it:

"**This grease on the slide to depravity** is supplied by the cultural atmosphere surrounding rock music—the way the fans and the performers themselves live."—*Lawson, Rock is Here!*



Jazz, rock, and their variants is the music that is used almost exclusively in nightclubs, taverns, discotheques, houses of prostitution, and striptease joints. This is because such music is more in harmony with the objectives of those places.

It helps attract customers to enter. And, when they arrive, it reduces the inhibitions of the customers as well as the entertainers.

Actually, much of our church music, that is called "contemporary," is not contemporary at all. It has been borrowed from musical styles that have been in existence since the late 1890s, when ragtime, grandfather of all "beat" music, became popular. But these styles—jazz coming before World War I, swing in the 1930s, boogie-woogie in the 1940s, and rock in the 1950s—have always been a part of the honky-tonk, ballroom, nightclub

culture. They have never been a part of the church.

Not until the 1960s did someone decide that this worldly music would be just the thing to attract unsaved young people to Christ.

—We are using the world's music as the basis for many of our new Christian songs!

Here is a promotional copy, describing several "Christian music" albums:

“Ranging from a Chicago [rock-jazz group] sounding, *My Tribute*, to the country gospel music of *Since I Opened the Door* . . This recording combines the easy listening of *Given Them All* with the country-flavored soft rock of *You Got the Power* and includes a popular tune, *For Baby* . . You'll be thrilled by Randie's interpretation of the hymn tune *Amazing Grace* covering styles from Elton John and other hit-tuners . . These Christian songs vary from rhythm and blues to tender ballads . . The new album will use the same unique combination of rock, pop and country sounds, that first brought him national attention.”

This new “Christian” sheet music (in place of traditional tempo markings: *andante, allegro, moderato*) is *very rhythmical, with rock beat which is driving, aggressive, lively, bossa nova, and medium bounce.*

These are the tempo markings you will also find in hard rock. **The music industry is taking the sensual and fleshly—and saying, “With a few Christian words, we are going to appear to be spiritual while we work to take control of the music of Christians.”**

Why are they doing it? For the money.

Young people and young adults are frequently immature in their understanding of Bible truths; and they do

not understand that this is contrary to clear Biblical teaching. It is also evident that those same young people were not taught respect for the authority of God's Word. They are not familiar enough with it to use it as a guide in making life's decisions.

The effects of rock music can be deadly to the soul. Yet "**Christian rockers**" **counter with the argument that Martin Luther and Charles Wesley used low-class tunes, so we should do so today.**

First, Martin Luther did not use barroom music for his *A Mighty Fortress is Our God*. The fable that it was a "drinking song" is denied by all historical musicologists.

It has also been said that he used beer hall music for the song, *Away in the Manger*. But that tune was not written until 300 years after his death! It first appeared in a collection published by James Murray in 1897. "The tune is without question by James Murray (*Story of Our Hymns*, p. 161). Describing Luther's hymns, *Grove's Dictionary of Music and Musicians*, says this:

"Noble words, closely wedded to noble music, severely simple, yet never trivial; these hymns seem an echo of the Reformer's own great spirit."—*Grove's Dictionary of Music and Musicians*, Vol. 2, p. 178.

But we should let Luther speak for himself:

"These songs were arranged in four parts to give the young—who at any rate should be trained in music and other fine arts—something to wean them from love ballads and carnal songs, and teach them something of value in their place, thus combining the good with the pleasing as is proper for youth."—U.S. Leupold, ed., *Luther's Work: Liturgy and*

Hymns.

This does not sound like a man who borrowed beer songs to make into hymns!

“The value of the melody for *Our God He is a Castle Strong* [a literal translation of the German title] consists . . . in its basic integrity and strength. This is no patchwork of bits and pieces taken from here and there [in barrooms], but a masterpiece of musical expression. The melody reflects not only the general mood of the text, but gives strong rhythmical emphasis to the important words.”—*Ulrich S. Leupold, Liturgy and Hymns, Vol. 53, in Helmut T. Lehman, gen. ed., Luther's Works, pp. 283-284.*

One-fourth of Luther's upper-division doctoral studies was devoted to music. Luther knew music theory and played well on the lute (a soft-toned guitar) and the flute.

“Luther undoubtedly was a musical genius of high rank, who would have become a great composer, had not Providence destined him” for a differing work (*Paul Netl, Luther and Music, p. 62.*)

Second, it is said that Charles Wesley used crude worldly tunes for his songs! That is also not true! A noted British hymnologist wrote:

“The poverty-stricken drunks of Redruth and Wednesbury were not providing this music for the Wesleys.”—*Eric Routley, Twentieth Century Church Music, p. 155.*

Here is a summary of the problem in two paragraphs:

Rock music is degenerate, immoral, and degrading. Musically, it is poorly constructed and uses a few simple chords with much dissonance. It also has intense, loud volume and wild, syncopated rhythmic pat-

terns.

These weird effects drive people to distraction, so they can hardly think straight. The objective is to promote free love, sex, perverted sex, drugs, rebellion, and violence.

—This is rock music. Can any good come out of it? Can it possibly be used to help people come to Christ? Can it help them clean up their lives and, in the enabling strength which only Christ can give, obey the Ten Commandments?

Pastors and “gospel” singers urge that Christian rock is all right because the words are different. Worldlings are laughing at professed Christians for believing that lie.

We know now what rock music is. Next, we must turn our attention to so-called “Christian” rock.

“If My people, which are called by My name, shall humble themselves, and pray, and seek My face, and turn from their wicked ways; then will I hear from heaven, and will forgive their sin, and will heal their land.”—*2 Chronicles 7:14*

“Blessed are they that mourn: for they shall be comforted.”—*Matthew 5:4*

“Seeing ye have purified your souls in obeying the truth through the Spirit . . . see that ye love one another with a pure heart.”—*1 Peter 1:22*

“Open ye the gates, that the righteous nation which keepeth the truth may enter in.”—*Isaiah 26:2*

“Enter ye in at the strait gate: for wide is the gate, and broad is the way that leadeth to destruction, and many there be which go in theret.

“Because strait is the gate and narrow is the way which leadeth unto life, and few there be that find it.”—*Matthew 7:13-14*

“The end of all things is at hand. Be ye therefore sober, and watch unto prayer.”—*1 Peter 4:7*

Inside Rock Music

WHAT IS CHRISTIAN ROCK?

“One of my first experiences with Christian rock music came a few years ago when **a Christian rock group, representing a small Christian college, came to town to present a ‘contemporary sacred concert’** in the local high school gymnasium.

“It was typical of the scores of similar groups that were springing up all over the country in colleges and church youth groups. **The phenomenon of ‘Christian’ rock was then just getting a start.** I had never heard one of these groups and thought it might be interesting, though I really didn’t know what to expect.

“The concert was scheduled for 8:00. By 8:20, with no sign of the performers, the audience began to get a little restless and noisy.

“I noticed a young fellow of about 19 or 20 dressed in a white T-shirt and faded jeans, whom I supposed to be the janitor, still setting up chairs in the back. Then, suddenly, the ‘janitor’ took a running leap onto the stage and introduced himself as the leader of the group. He was joined by the other members who were all about his age, and dressed in the same faded jeans and T-shirts.

“**The leader began his introductions, telling everyone how glad they were to be there and that the only reason for their coming was to**

glorify God.

“Then, suddenly, the concert began. The first chord exploded over the audience, ricochetting off the walls in an ear-splitting roar. We were off like a rocket hurling into space!

“The group had two levels: loud and louder. The audience clapped along, talked among themselves, and were obviously enjoying it. My ears hurt.

“What few words they were singing that could be heard over the loud accompaniment didn’t seem to relate in any way to the music—or to anything godly. **Although some lyrics mentioned God, they didn’t go with the earthly, sensuous style of the musical delivery.**

“I left the gymnasium that night with my ears ringing, my senses dulled, and depressed about the whole thing.”—*Lowell Hart, Satan’s Music Exposed, 1980, pp. 19-22.*

Hart then described the next “Christian concert” he heard that year:

“Later that same year, another contemporary group came to town. They called themselves The Hallelujah Sound, representing the Salvation Army. The only Salvation Army groups I had known played stirring arrangements of hymns. This one was different.

“They were an ensemble of six . . with two electric guitars, electric organ, drums, alto sax, and one trumpet. The audience was about equally divided between youth and adults.

“The spokesman for the group announced that the concert would be in two parts: the first, the



more formal and traditional; the second, informal and contemporary. **They said they 'just wanted to praise the Lord.'**

"With that the concert began. As with the previous concert, it began with another loud explosion of sound—which traveled over the audience, bouncing off the walls . . .

"Hearing a rock version of '*The Old Rugged Cross*' is a shocking experience! It is, frankly, hideously secular.

"After the intermission came the 'informal part.'

It was. **During one song the trumpet player took off on a 'hot ride,' hips swinging back and forth as he played.** What this had to do with the 'gospel song' he was supposedly playing, I didn't know.

"Before the evening was over, the entire audience was swinging and swaying to the glorious beat. If you have never watched a group of middle-aged people swaying back and forth in the pews and clapping their hands to the music, you've missed something.

"This was the Salvation Army? What would General Booth have thought?"—*Ibid.*, pp. 22-23.

Here is another description of a rock concert:

"Audio Adrenaline, one of those I have seen advertised in Christian college student newspapers, hauls in huge speakers, band equipment, synthesizers, and smoke devices.

"When the show starts, everyone goes wild. While a singer (if that is the proper word) is screaming into the mike, other mikes are picking up the noise of the band. **All of it is piped through the huge speakers. The mesmerized audience hears decibels so loud it damages their eardrums, and sound waves literally beat on their chest.** All the while (especially if it is an outdoor event) four smoke machines, evenly spaced across the stage, are sending billowing clouds of white smoke into the air, where floodlights illuminate them."—*Demon Possession and Music, by Dr. Juanita McElwain.*

Juan Carlos Pardeiro, who has since found Christ as His Saviour and has totally abandoned his former life, recalls what it was like at the rock concerts he

used to give, when he was the leading rock singer in his nation:

“In my youth I was a nationally famous rock star in Uruguay, my home country. God has brought me a long way. I especially remember a particular evening long ago:

“The air was warm and radiant; **the screams could be heard several blocks away.** Thousands of cars overflowed the parking lot of the huge stadium. Inside, the voices of the wild audience mingled with the screeching of electric guitars and the lead singer’s intense yelling. **Smoke rising through colors flashing from the strobe lights, along with the fans’ frenzied dancing, helped create a bewitching atmosphere.** Every movement the rock stars made was watched by thousands of intently adoring eyes. **As the sounds burst from the stage, a wave of screaming and uncontrolled crying flooded back.**

“From the outside, the scene in the stadium resembled a cage of demons. Inside, the sensual atmosphere made everyone lose command of self-respect and sanity.

“Everyone was caught up in a single torrent of emotions, **as if guided by invisible hands toward an abyss** of endless ecstasy.

“Everyone, that is, except the lead singer. He was there watching it all, unable to understand it. I was that lead singer. I was a major cause of the madness.”

In the 1960s, Louis Torres, now an evangelism instructor, was the bass player in Bill Haley and His Comets. Looking back on those days before he was con-

verted, Torres says this:

"I recalled the effects of the music I once helped produce in nightclubs. I remembered seeing sensuality, uncontrolled emotions, rebellion, violence, and what I would now call devil possession. I heard people on drugs blurt out 'Wow!' as they experienced highs stimulated by our music. I also saw extreme lethargy. I confess with shame that our ability to produce these different reactions and sensual responses to our music filled us with glee. Yes, we knew we were manipulating people's minds."

A crucial decision was made early in 1980. Several of the major, secular recording companies announced the signing of Christian singers, to introduce "gospel music" into the mainstream of the nation's churches.

The final step in the secularization of contemporary Christian music had begun, as records, tapes, radio stations, and local concerts blared this "new Christian sound" to the public.

The effect was not the changing of worldlings into Christians, but Christians into worldlings. Why did the secular music industry do this? The reason was the money they would haul in! In an article about the Christian recording industry, a major trade journal explained the reason:

"Gospel music is a flourishing multibillion dollar enterprise. Prominent artists can realize more than 756,000 unit sales for a given album."—*The Music Scene magazine, January-February 1980 issue.*

The situation continues on down to the present day. **The secular music companies want to continu-**

ally increase their profits. If they destroy genuine Christianity in the process, who cares? —They surely don't.

In 1979, Paul Baker in his book, *Why Should the Devil Have All the Good Music?* wrote this:

"In 1964 there was no rock equivalent in the gospel realm . . . **By 1979, every secular form of music, short of punk rock, had its counterpart in Christian music.** Both contemporary gospel and Jesus music had added extensively to the variety of Christian music available."

In the above statement, he said that every secular musical form is now being played in Christian churches and in Christian concerts.

At last, the world in all its worst sordid musical forms has permeated Christianity. Surely, we are nearing the end of time.

Contemporary Christian Music magazine has this definition of Christian rock music:

"A screaming, syncopated style of music used to glorify Jesus and edify the young ones."—*Contemporary Christian Music, November 1982*, p. 71.

In the November 1982 issue of *Contemporary Christian Music*, one of the feature articles was entitled, "Rock Artists Look at Gospel Music." Here are several quotations from it:

William King (of the Commodores) is quoted as saying:

"Contemporary Christian music is what we call a pop sound, yet with gospel lyrics. But any song that people would normally dance to—because of the beat—is now coming into the churches

... Everyone is not comfortable with God, but contemporary music is a way of making them comfortable.”—*Ibid.*

Any “gospel” which makes sinners “comfortable” is not the genuine Gospel of the Bible!

Alan O’Day (singer/musician and composer) wrote this:

“To me, Contemporary Christian music is the station that I tune in on the radio, thinking that I’m hearing secular music because it sounds so hip—until I catch the words and realize the lyric has a slightly different intent. **I’m happy to see that Christian music is moving into the 20th century, and that in some cases, the distinction between Christian and secular music is being blurred.**”—*Ibid.*

Laurence Juber (former lead guitarist for Paul McCartney):

“Christianity is a point of view that’s been around for a couple thousand years, and over the last few years it’s been quite good at adopting contemporary styles of music. I’m not terribly religiously motivated, but **I’m sure that contemporary Christian music is going to become more commercial** because the better the music is, the better it is going to get sold.”—*Ibid.*

Richard Harrington, writing in the *Washington Post*, says that the religious record industry recognizes the terrific sales potential in pushing more “positive pop” into the churches. He says **it is capitalizing on its opportunity to make big sales by fusing current popular musical styles with religious words.**

Harrington mentions a statement by John Styll, editor of *Contemporary Christian Music* magazine,

which says that “the record companies realize they are dealing with a commercial product and **they have to consider the entertainment factor of the record in order to increase sales.**”

The rock music industry recognizes that “entertainment” is the key to penetrating the churches. And in doing that, **it is changing church congregations** into church audiences.

In his book, *Why Should the Devil Have All the Good Music?* on page xv, Paul Baker says **“Jesus music has emanated from people for whom rock music has been a natural language.”**

Elsewhere in his book, Baker explains that **“Christian rock” entered the churches—not through Christian musicians who sought to glorify the Lord—but by unsaved, secular rock performers who capitalized on religious themes.**

What is today hailed by church administrators, pastors, and youth leaders as a great victory—something that will energize the youth of the churches and bring in young people from the streets.—**is actually a device of the devil to destroy everyone in the churches!**

Rock music, by its very history and what it does in the lives of those who tamper with it, is unholy. To attempt to use it “to glorify God” is blasphemy.

Rock music began as a rebellious sexual style of music. It remains that today. It is offensive to God and to genuine Christians who love Him and seek to obey His Word, the Bible.

From its inception, rock music has been associated with sex, perverted sex, drugs, rebellion, and immorality of every kind. It is associated with nightclubs, disco halls, dance halls, and barrooms. Any music

which is at home in such places cannot be used to the glory of God.

Trying to unite a holy message with the unholy music of the world is an abomination in the eyes of God.

“Thou gavest also Thy good spirit to instruct them, and withheldest not Thy manna from their mouth, and gavest them water for their thirst.”—*Nehemiah 9:20*

“Howbeit when He, the Spirit of truth, is come, He will guide you into all truth: for He shall not speak of Himself; but whatsoever He shall hear, that shall He speak: and He will shew you things to come.”—*John 16:13*

“If any of you lack wisdom, let him ask of God, that giveth to all men liberally, and upbraideth not; and It shall be given him.”—*James 1:5*

“When thou goest, it shall lead thee; when thou sleepest, it shall keep thee; and when thou awakest, it shall talk with thee. For the commandment Is a lamp; and the law is light; and reproofs of Instruction are the way of life.”—*Proverbs 6:22-23*

“Trust In the Lord with all thine heart; and lean not unto thine own understanding. In all thy ways acknowledge Him, and He shall direct thy paths.”—*Prov. 3:5-6*

“Man shall not live by bread alone, but by every word that proceedeth out of the mouth of God.”—*Matthew 4:4*

“Commit thy works unto the Lord, and thy thoughts shall be established.”—*Proverbs 16:3*

“And thine ears shall hear a word behind thee, saying, This is the way, walk ye in it, when ye turn to the right hand, and when ye turn to the left.”—*Isaiah 30:21*

“The steps of a good man are ordered by the Lord: and he delighteth in His way.”—*Psalm 37:23*

“For Thou art my rock and my fortress; therefore for Thy name’s sake lead me, and guide me.”—*Psalm 31:3*

“Be careful for nothing; but In every thing by prayer and supplication with thanksgiving let your requests be made known unto God. And the peace of God, which passeth all understanding, shall keep your hearts and minds through Christ Jesus.”—*Philippians 4:6, 7*

Inside Rock Music

MORE ABOUT CHRISTIAN ROCK

Comparing one Christian songbook, dated 1952, with a more recent “contemporary Christian” one, we find that Christ or God the Father are mentioned 45 times in the earlier one, but only 18 times in the more recent one. The pages of the 1952 publication are filled with words of praise and adoration. **The songs are about God and Christ. The current one dwells on people, problems, and how we feel.** Often a vague “He” or Him” is used, without telling that it is talking about Christ or God.

Modern songs omit the words that characterized hymns of the past: sin, redemption, salvation, blood, Saviour, cross, holy, repentance, surrender, obedience.

Picking up a copy of a Singspiration songbook, *Folk Celebration*, we find that Fred Bock, compiler of the songs, writes in the foreword that **he chose “the best folk tunes, the best tunes from musicals, the best rock tunes . . .”** Here are a couple examples of song tunes:

“The man in sandals came to help the poor and lame.
—No one could stay the same after they spoke His name.”
Chorus: “Sandals, sandals, on His feet, dusty roads
where people meet. Sandals, sandals came to me, steps
that lead past Calvary.”

“Hear the calling of the dawn, glory, hallelujah. I feel it coming on! Lord, make me ready for a brand-new start—I’ve got Jesus in my heart.”

—Such music is feeling oriented, nothing more. Here is one which promotes New Age pantheism (that God is a nothingness in everything):

“I saw Him in the morning, I saw Him in the dawn, I saw Him in the sunrise and His sunshine lingers on.

“I saw Him in a forest, I saw Him in a tree, I saw Him in all mankind, I see Him in you and me.”

—Very poetic, very flowery words, with a deceptive message.

“He gives you joy like a soft robe wrapping you up in His love. He gives you strength, like an eagle hovering high above. He comes hoping to show you the way to be free.”

One of the “new” Christmas songs has these words: “. . . born again, baby Jesus has been born again.”

—We have here the words of pagan songwriters who have not the slightest inkling what Christianity is all about. One of them heard from someplace that “born again” was a Christian term; so he applied it to Jesus!

A “youth musical” has this: “There once lived a man with a plan that showed us how to live together.”

There is no mention of Christ. It could apply to a political figure or an insurance agent.

In the late 1980s, an extension of heavy-metal rock emerged and became known as Thrash or Speed Metal. The violence and aggression in the music itself—was acted out by fans in what had become known as a **“moshing pit,” where they gyrated to the vicious**

music with frenzied thrashing movements, sometimes even breaking limbs in the process.

This diabolic, wild activity has continued to be popular since then and, for example, was performed at the 1999 Woodstock Music Festival.

Commenting on it, Lance Morrow described **the arson, pillaging, and general mayhem that “was much in the spirit of the music” at the festival** (*Lance Morrow, “The Madness of Crowds,” Time, August 9, 1999, p. 64*). What does that tell you about the “spirit of the music” played there?

A crowd the size of Rochester, NY (pop. 247,000) was there. **Under the influence of the “vehemently moronic music,” the place turned into a confused riot.**

Yet, when this “moshing pit” first emerged, there were churches in Los Angeles, and elsewhere, which decided to use it in order to attract larger audiences—in the hope that it might help them “come to Jesus.”

Even the trade journal of the industry, *Contemporary Christian Music*, was uncertain whether or not they should reject **this attempt to bring violence into the churches.**

Then a young person wrote them a letter and told them that, unless they didn’t seem to understand what was coming into the churches, she did! She describes it for us:

“What’s with this “Moshing for the Master” stuff? Some of those thrash people have their heads screwed up. I see absolutely nothing Christian about diving into an audience on top of people or running around like maniacs, risking being trampled to death!

“This kind of violence has no place in a Christian concert. No violence at all should be involved!

“Now as for, what they call, a ‘thrash’ sound—it is too wild! . .

“I know you mean well; you want to bring those headbanging unbelievers to Christ—but you have taken it too far . .

“By the way, this letter is not from an old granny. I’m 15 years old!”—*Alisa Williams, quoted in Doug van Pelt, Contemporary Christian Music, February 1989, pp. 20-21.*

Those who believe that rock music can be “Christianized,” by substituting better lyrics, should keep in mind what an expert on the subject said:

“Paul McCartney, originally of the Beatles and a solo artist since the 1970s, told the *Washington Post*: ‘**The message is not in the lyrics, but in the music.**’”—*Washington Post, quoted in Review, October 30, 1997.*

If the message is in the twisted patterning of the music—far more than in the words,—how could adding “Christian” words (lyrics) to rock music make it acceptable?

There really is no such thing as “Christian” rock. Rock is inherently evil, whatever words may be used.

Since music releases certain kinds of feelings or emotions, and since these affect behavior, it is extremely important that we are cautious as to what kind of music we listen to. The music registers both in our minds and in our bodies.

The most important criteria that the Christian can employ in making such a choice are these: How does

this music affect me? What does it do to my emotional balance? Does it help me pray better? Does it draw me closer to Jesus? Does it help me resist temptation and overcome sin?

Both the music and the words are very important. Do they only suggest ideas which are wholesome and actions that are Christlike? We must guard the avenues of the soul—and music is an important one.

It is not enough to merely say, "I like it," as a reason to listen to certain music. We must ask, "What is this music designed to do to me—what is its intended effect?"

Salem Kirban provides us with additional insights on Christian rock:

"The head of one rock group said, 'Our music is intended to broaden the generation gap, to alienate children from their parents, and to prepare people for the revolution.' "

And he adds this:

"Rock music appeals to the body's glands and sensuous nature. 'Christian rock' is essentially spiritual fornication. The low frequency vibrations of the bass guitar . . . the driving beat of the drum have a direct effect on the pituitary gland. The pituitary gland produces hormones that control the sexual responses of male and female. **With the incessant beat of rock music, a radical imbalance occurs in the brain.** The end effect is an overload of hormones that can cause moral inhibitions to either drop or be wiped out completely."—*Salem Kirban, quoted in Lowell Hart, Satan's Music Exposed, p. 45.*

Rock musicians know the truth about so-called "Contemporary Christian Music" (CCM). Here is an ex-

tremely revealing statement:

“You have a super option: Contemporary Christian music. CCM, like regular rock, comes in a wide variety of musical flavors. **You can choose from pop rock, new wave, jazz-oriented, folk rock, and more.** The lyrics are usually based on Scripture and **the sound quality is on a plane with most secular rock.**”—*J. Bill Brent, Rock and Roll, p. 74.*

You have just heard an expert speak: **There is no difference, in the music, between secular rock and “Christian” rock.**

“Christian contemporary music can help fill that void—that sensation of not knowing what to do with your ears—and **there are bands to fit into every style, gospel to rockabilly, heavy metal to new wave.**”—*Peters Brothers, Why Knock Rock? p. 217.*

At least three books, written to promote “Christian” rock in the churches, have sections of comparisons between CCM and secular musicians and singers. There really is no difference.

Dr. Wolfgang Stefani, a religion scholar, tells about the time he traveled to a distant city to study under a distinguished professor of music. When asked one day why he wanted advance training, Dr. Stefani replied,

“I told him I was a minister as well as a musician and I wanted to gain a better understanding of how to use music meaningfully in Christian worship.

“He turned to me and laughed, ‘You Christians!’ He said, ‘Often when I hear music in your churches as I walk past, it is no different from what I hear on radio and TV shows. It often speaks more of aggression and sexuality than it

does of reverence. Does that say something about your religion? If you really want to touch and draw me, I'm looking for something different from what I can get blaring from every commercial radio station in the land.' "—Dr. Wolfgang H.M. Stefani, *Here I Stand*, 2005, p. 448.

Those out in the world laugh at the way Christians ape worldly music,—because they think that doing so will make Christians out of the few worldlings it attracts to their churches. Instead, it is making worldlings out of many of the Christians inside those churches.

"Contemporary Christian music [CCM] is taking Christian young people by storm. For every ten country music albums sold in America, seven Christian CDs are sold. Sales for a recent year totaled \$747 million. It is now 7 percent of the overall sales in the U.S. music industry. For every U.S. Latin music CD sold last year, two CCM CDs were sold. **It topped the combined numbers of jazz, classical and New age music sales."**—*Demons Possession and Music*, by Dr. Juanita McElwain.

Astounded by what was happening, *Newsweek* published the following article in mid-summer 2001, describing a current "Christian rock concert":

"Are you ready to rip the face off this place?" screams the lead singer of Pillar. **A hyped-up crowd of teens—6,000 strong—goes nuts.** The aggressive rap-rock band launches into a pummeling kickoff number, the surly singer pounding the stage with his steel-toed boot, sweating right through his baggy Army fatigues and black bandanna. **He gestures like a member of some vicious street gang as he screams and roars**

into the mike, his arms swinging low . . The singer's hand slaps down hard on his thigh—and stays there. **Gripping his pants leg with conviction, he screams, 'Jesus Christ!'** Pause, 'Is he in your heart?'

"It's time to wreak havoc and give praise at *Festival Con Dios*, a Christian alternative-rock tour . . On the tour, which will span more than 30 U.S. cities throughout the summer and early fall, the ska band, the OC Supertones, **dedicates its music to God while goofing around the stage** in giant Afro wigs. **Thuggish rapper T-Bone busts gansta-style rhymes about the Lord.**

"Newsboys, the festival creators, and **platinum-selling Christian-rock veterans scream in an upbeat song as their drummer defies gravity on a vertical, rotating riser.** And it's all in the name of Jesus.

"Alternative rock is just one pillar in the gigantic cathedral of Christian entertainment. It spans from the popular *Left Behind* novels, which sold 28.8 million copies, to the artists who helped pack in 50,000 at the *Freedom Live festival* in Tulsa, Oklahoma, last week . .

"The heavenly ring of cash registers has finally grown so loud that major publishers (including Warner Books) have started Christian-book divisions, and independent gospel based labels are being snapped up by such corporate giants as Sony and Universal."—*Newsweek*, July 16, 2001.

The Christian rock industry is determined to invade the churches, take them over, and capture their young people and older ones. Consider the

daring boldness of what it is trying to do:

“Jesus Rock is definitely maturing into the accepted *lingua franca* [the common language] for this generation of Christians. **It is no longer a fad.** And, while it will always offend the ‘Graham generation,’ **it must be used as an integral part of all efforts to evangelize the young adult culture** which now dominates the American society.

“This will happen in two ways: (1) **As contemporary Christian music is allowed to become the grass-roots medium for worship and local evangelism;** and (2) as more professional artists are used for major special events like telecast rock concerts, rallies, and weekend ‘Jesus festivals,’ **we must organize effort to train a cadre of new young artists—and support them with this new ministry of music.** This can be done by supporting new associations, seminars, and events aimed at them. Concert promoters and contemporary musicians need to learn how to **build a network of support and donor constituency.** We have a new way to feed the sheep.”—*Christian Concert Promotion Seminar and Showcase Convention newsletter, quoted in Lowell Hart, Satan’s Music Exposed, 1980, p. 45.*

Here is what we just read: Brainwash the church members and their youth into thinking *this is Christianity*. Change the services and evangelism into rock concerts. Divert church donations to the support of hundreds of additional rock musicians and singers! Let them thoroughly enjoy the new sheep feed!

And the Christian rock industry is gradually taking over!

“In a survey of ‘professing’ Christian teens, 63%

of those surveyed indicated that they listened to, and enjoyed, on a regular basis CCM. **Of that number, 97% indicated that they also listened to, and enjoyed, on a regular basis secular rock. The reason for that is very simple.** There is no essential difference between the two.”—*Gospel Music: Blessing or Blight?* Ken Lynch, p. 26.

“**The best Christian groups can rock as well or better than the best of the secular bands.**”—“*An Alternative: Christian Rock,*” *Cornerstone magazine* (published by the Rez Band), Vol. 11, No. 62, p. 38.

Where are your teens tonight? Better check. Better yet, start making Christianity real to them. Take time to do things with them, including mission projects in your area. If they see you really believe that religion is worth living for, they will want to copy your example.

In the hearts of millions, Christian music has lost its special place. Contemporary Christian music has incorporated the world’s styles into its own. Today there is no difference in sound. God says, “Come out from among them, and be ye separate” (*2 Corinthians 6:17*).

Christian “pop stars” move easily from one world to the other. Many of these musicians and singers entertain in nightclubs on Saturday night and then give special performances in church on Sunday. **Their fans flock to both places with equal enthusiasm.** If you were of the world, the world would love its own (*John 15:19*).

The truths of the Gospel are being diluted. The message found in the words of many current “Christian” songs is vague; and the true Gospel is being replaced by a false one. Yet few appear offended. “Gospel” music has, for many, just become a pop style of

singing.

Christian rock groups treat the message of salvation as though it were just another product to be promoted. Whatever part of the message can have money squeezed out of it is used; the rest is thrown away. In their trade journals and advertising, they flip out such phrases as, "The gospel music industry," "The Jesus music scene," "The Christian market," and "The top twenty gospel hits"—yet it is all a sham. The industry cares nothing about Jesus, repentance of sin, forgiveness, and obedience to God's Ten Commandment law.

When faced with the decision as to what his firm should do, Bill Cole, vice president of Light Records (which had earlier been producing traditional Christian recordings)—pulled back from the abyss, fearing to step through the doorway leading to great riches, at the expense of destroying the lives of young Christians:

"If for the sake of the world's approval the message is softened; if Jesus' name is omitted lest it offend; then I question whether it should succeed.. Someday, Christian artists, executives, or even consumers will be held accountable for what they have done .. Jesus said you cannot serve God and mammon."—*Bill Cole, writing in Christian Life, February 1980, p. 14.*

"Then Peter said unto them, Repent, and be baptized every one of you in the name of Jesus Christ for the remission of sins."—*Acts 2:38*

"But if the wicked will turn from all his sins that he hath committed, and keep all My statutes, and do that which is lawful and right, he shall surely live, he shall not die."—*Ezekiel 18:21*

Inside Rock Music

MUSIC THAT DESTROYS

Why did his followers, who originally were Christians when they arrived at his place, stay with David Koresh at his Waco compound—even after he separated husbands and wives—and then “remarried” these wives and teenage daughters? Shortly after the compound burned to the ground, a Branch Davidian surviving cult member who had not been inside explained why: **“It was addicting! He controlled us with rock music!”** Koresh entertained them for several hours each day with his hard rock band (*New York Times News Service, in Chicago Tribune, April 20, 1993*).

“Rock music can make it easy for you to go somewhere you want to go, but know you shouldn’t.”—Lawson, *Rock is Here!* p. 70.

Journalist Jack Kelley describes an Amy Grant “Christian Rock concert”:

“Inside the pavilion, 10,000 teens clap and stomp in anticipation. The band begins a fast-paced drum beat. And then, Grant emerges, dressed in a flashy leopard-print jacket and leg-hugging black tights. The screams are deafening.”—*USA Weekend, November 8, 1985*.

Describing her music, author Cliff Jahr writes:

“With her successful blend of gospel and rock, Amy’s Christian music could easily pass for

secular. Its hard-driving arrangements, featuring guitar riffs, and her impassioned delivery sound exactly like today's mainstream pop."—*Cliff Jahr, Ladies' Home Journal, December 1985*, p. 98.

Then he turns his attention to the thousands of young people from Christian homes who are there:

"She has attracted hundreds of thousands of well-scrubbed young fans . . . who know every lyric by heart. **Like rock fans everywhere, they clap, cheer, join hands, sway in their seats and boogie in the aisles.**"—*Ibid.*

The youth of the churches are being destroyed, with the permission of pastors and youth leaders who imagine that something good is being accomplished.

"We've got to reach kids where they are right now. **We've got to get in there with whatever is communicating musically.**"—*Amy Grant, USA Weekend, November 8-10, 1985.*

The objective of such "Christian music" groups as Stryper is to pull Christian youth, as deeply as possible, into mind-paralyzing heavy rock.

"Stryper is trying to stay away from being known simply as a Christian band. We want to be known as 'a metal band for Christ.' **We're here to show people you can play rock music, you can look this way** [in the grotesque costumes of the Strypers], **and you can still let Jesus be the Lord of your life.**"—*Michael Sweet of Stryper, quoted in Christianity Today, February 1985.*

Not only Christian rock—but **all rock is gradually destroying the youth of the land—whether in the churches or out of them.**

"Rock is an established pervasive social force

and is still growing."—*John Rublowsky, Popular Music, p. 14.*

"It's arrogant, aggressive, slaps you right in the face. Rock is the first music ever addressed directly to the teenage world."—*Ira Peck, The New Sound, Yes, p. 19.*

In the summer of 1993, **2,750 young people, between the ages of 12 to 26**, from all 50 states and from Canada, France, Mexico, New Zealand, the Netherlands, and Russia were asked the question: "**Do you believe rock music can be addictive?**" —**99.3% said "Yes!"**

"Nothing is more singular about this generation than its addiction to music."—*Dr. Allan Bloom, in his book, The Closing of the American Mind.*

Here is what some of the leading performers say:

The Beatles, in the late 1960s: "**Our music is capable of causing emotional instability, disorganized behavior, and even revolution.**"

Spencer Dryden: "**Get them while they're young.** Bend their minds."

Jan Berry: "The throbbing beat of rock provides a vital sexual release for its adolescent audience."

Donnie Brewer of Grand Funk: "**We take the kids away from their parents** and their environment to where the only reality is: the rhythm and the beat."

John Denver, though primarily a folk and country-western singer, said of rock: "**Rock music is a greater influence over the souls of men than primitive Christianity.**"

Andrew Oldham (recording manager of the Rolling Stones) wrote in a trade journal: "Once love without sex was the great theme of folk song; today's music

rhapsodizes sex without love . . . **Never before have pop singers been so explicit and so carnal' . . .**

"Let's spend the night together urges the [Rolling] Stones; and their manager (Andrew Oldham) cynically states, 'Pop music is about sex and you have to hit them in the head with it.'—*High Fidelity magazine*, December 1968.

They make a lot of money destroying people's morals, and seem to enjoy doing it. **Rock concerts around the world began creating mass hysteria and violence.** In Vancouver, during a 30-minute Beatles performance, **100 people were 'stomped upon, gouged and assaulted.'**

In Melbourne, nearly 1,000 were injured at a rock concert. **Fire hoses were needed to disperse hysterical fans** in Los Angeles.

A Rolling Stones concert, held in Southern California, drew more than 300,000, creating huge traffic jams. The Hell's Angels were hired to 'police' the event, in which **one person was killed and three others died** of drug overdoses.

Young people gathered outside Cincinnati's Riverfront Coliseum. By 7:30 p.m., there were close to 7,000 waiting to get in. When the doors opened, a stampede occurred as everyone rushed to get the best seat. **When the chaos ended, 11 people were dead**, crushed under the feet of the uncontrollable crowd.

The total number of people attending these "rock festivals" ran into the millions. But when it became obvious that the events were nothing more than gigantic drug and sex orgies, they were outlawed in many places.

"Surprisingly, some of the worst carnage has occurred at some of the biggest shows, where one might expect concert-industry professionals

11 are killed in stampede at concert

*Cincinnati
rock event
then goes on*



Clothes lost in the crush: People were stacked up like kindling



to be more vigilant about safety.

"Reportedly, **almost 10,000 people were injured** at Woodstock 1999 in Rome, New York, where a near-riot broke out during a performance by the hard-rock group, Limp Bizkit. **Three deaths and several rapes** also occurred among the crowd of

almost 200,000.

"[In May 2000] over 900 were injured at the 93XFest at Float-Rite Park in Somerset, Wisconsin. Artists, show announcers, and guest celebrities called upon women to disrobe; and their naked images were projected on large screens. **Three women told police they were raped** during the three-day festival . . .

"[Speaking of the dangers of "mosh pits"] Cory Meredith, owner of StaffPro security company in Orange County, California, lays much of the blame on the performers themselves. **The rowdiness, he says, 'could be stopped, but it seems like it is part of the show**, so they let it continue.'"—"The Rock 'n' Roll Horror Show: What Every Parent should Know," *Family Circle*, November 1, 2001.

We need not be surprised at the results. **Music which originated in brothels, bars, slums, and earlier still from pagan cultures in foreign lands—is the new heritage of Christian music!**

Worldlings laugh at the way Christian young people—and even their youth leaders and pastors—excitedly accept whatever has a sprinkling of Christian words in it. **The cry of church leaders is "Let's be contemporary; let's have new church music. The old hymns are boring.** People won't come to church if we play them!"

In an article, entitled "Problem of Religious Content," the rock magazine, *Rolling Stone*, praised Bob Dylan's latest album as one of his best. **It then discussed the "problem" that, in order to break into the Christian churches, the music industry was having to use Christian words which few music writers and singers be-**

lieved in.

Then the comment was made: "The words really don't matter after all." The secular music industry recognized that it would be the music itself which would capture the churches and its young people. A few Christian words, detested by the rock composers and singers, scattered here and there in the songs, would just help get more to enter the doors.

"The Counterculture springs more than anything else from rock 'n' roll music. **The shattering, obliterating volume . . . amounted to a new form of violence . . . coupled with the anarchic, brute-sexual rhythm and lyrics** of rock 'n' roll music. The counterculture is the world's first socio-political movement to grow out of the force of electronically amplified music."—*Time magazine, February 22, 1971.*

The rock magazine, *Rolling Stone*, agreed: "Rock is more than just music. **It is the energy center of the new culture and youth revolution.**"

Special note: In this book, I only hint at the extremely evil words of rock music, the things that are done on stage, and the things that are done with men and women fans and others after the performance is over.

The biographies of composers, musicians, and singers all read the same: total excess of sex, perversion, street drugs, alcohol, and violence interspersed with crime and suicides. Their devoted, possessed fans are led along the same road.

It appears that Satan brings all his rock worshipers along the same pathway to hell.

Inside Rock Music

TRACING IT TO ITS ORIGINS

“Its strength has always been rooted in the sexual energy of its rhythm . . . Rock ‘n’ roll made you want to move and shake and get physically excited.”—*Janet Podell, Rock Music in America, pp. 46-47.*

“Its insistent basic backbeat and shuffle rhythms demanded a physical response . . . So the harsh, direct syncopation of rock ‘n’ roll came as a physical manifestation of its content—a challenge to loosen up, to break the old molds of convention and standards of propriety . . . The musicians themselves moved and danced as they played, begging the listener to cast off his inhibitions.”—*William J. Shafer, Rock Music, p. 15.*

The following passage was penned by a non-Christian who studied deeply into the roots of the music his ancestors brought to the Western world.

“Spurred by the holy drums [in Central Africa], deep in the meditation of the dance, one is literally entered by a god [demon] . . . and it can happen to anyone.

“In Abomey, Africa, **these deities that speak through humans are called vodun.** The word means ‘mysteries.’ From their *vodun* (also called *voden*) comes our *Voodoo*, and **it is to Voodoo that we must look for the roots of our music . . .** Voodoo is not so much Africa in the new World as

it is Africa meeting the New World, absorbing it and being absorbed by it . . **Protestantism and Voodoo are always at odds.** A Haitian saying goes, 'If you want the *loa* [a voodoo god] to leave you alone—become a Protestant [believer]' . .

"Elvis Presley was the first product of African music in America which the official culture could not ignore . . When whites started playing rock 'n' roll, the whole aesthetic of Western performance changed . . **Spurred by a god within him, the devotee . . throws himself into a series of improvisations [bodily movements]** . . The audience is not taken in: it is to the *loa* [Voodoo god] and not the *loa*'s servant [the performer] that their admiration goes out.

"The Voodoo rite of [demon] possession by the god became the standard of American performance in rock 'n' roll. Elvis Presley, Little Richard, Jerry Lee Lewis, James Brown, Janis Joplin, Tina Turner, Jim Morrison, Johnny Rotten, Prince;—they let themselves be possessed not by any god they could name but by the supernatural spirit they felt in the music . . **Western performers transmitted their possession through their voice and their dance to their audience, even through their records.**

"Music can be understood by the body instantly. It carries so much history within it that we don't need history to understand it . .

"From the first, this music has felt like an attack on the institutions [marriage, the family, the church, etc.]—and that was what it was attacking . . 'If I told you what our music is really about, we'd probably all get arrested,' Bob Dylan

told an interviewer in 1965. It is a music that won't stop, and it won't leave us alone. It speaks through the body and invokes the spirit."—Michael Ventura, "Hear that Long Snake moan," *Whole Earth Review, Spring 1987*, pp. 28-43; and *Summer 1987*, pp. 82-92.

In the following passage, the author refers to the demons as "gods," because that is what the native musicians and worshipers call them. But **they are actually demons which, at the sound of the drum rhythms, come and enter those in attendance.**

"Much has been said and written by many people about the harmfulness of the beats in rock music. One of the most important reasons it is harmful is because it calls the demons. This use of music goes way back in African history. It is also found in Indian history.

"The author has, in her possession, tapes of **songs to the oldest known, original gods of India.** These come from Tamil in the southern part of India, and go back to the early time of Indian history.

"From these countries, and particularly from Africa, the music and religion spread in the world because of the dispersion of people in slavery. Even though slaves, people preserved their loyalty to their religion, through whatever means they could.

"There are three main religions which are still extant which grew out of this dispersion.

"In Haiti, it is called Voodoo. In Cuba, it is called Santeria. And, in Brazil, it is called Condomble.

“In each of these religions, as in African and Indian religions, **specific rhythms are used to call specific gods. This is the purpose** of the rituals performed.

“Drums are played; there is dancing. **A certain rhythm is played, depending on which god is desired, and that god comes and possesses individuals.**

“**The same exact rhythms are used** in each of the three religions named above, in African and Indian music, in rock music, and in music used in meetings of faith healers. **The god comes, whenever he is called by anyone using those rhythms on the drums.**

“Does the god come to celebration-type worship services, when the god’s rhythm is played in Christian rock music, even though the people present do not realize that they are calling a god? **There is quite a strong consensus that the god does come.**”—*Demon Possession and Music, by Dr. Juanita McElwain.*

Dr. McElwain said that the demon comes when those rhythms are played. Why does he come? in order to possess people. Sounds terribly dangerous! Would you want to be present at such a gathering?

But why do the natives want to call the demons to come and possess them? Because the people have learned that when the demons enter their bodies,—**the people feel excited and exhilarated**, and want to wave their arms, dance around wildly, and fall on the floor in apparent ecstasy.

While they are gathered together, the demons give them—what seems to be—a glorious feeling of excitement and exaltation. Amid the excitement of

these native rituals, the natives are urged to want to have sexual intercourse with one another.

But then afterward, those demons—still in their bodies—give them feelings of depression and anger, and gradually lead them to acts of violence.

Elsewhere in this book, we learn that *exactly the same thing happens to those who attend rock concerts!*

Just below is an incident which exactly fits the above description of what happens in African voodoo rituals! Although the location was very different, **the steady drum beats brought the same “gods,”**—with the same effects on the worshipers—who, like African natives, had come to the gathering that evening in order to experience those effects!

Without realizing it, these worshipers, at a small church in America that you will soon read about, had invited demons to enter their bodies. As a result, in the weeks and months which followed, you can know that those people experienced various difficulties with feelings of depression, hostility, and desires to engage in acts of immorality.

The demons are very intelligent; and their objective is to remain in the people after the meeting is over, so they can influence them to maintain a half-dead Christian experience. For this reason, the demons will not cause too many problems, lest the people become alarmed, stop attending the demon drum rituals, and flee to Christ for help.

“Not long ago, at the invitation of one of my music students, I visited a local church and was able to witness a use of ‘gospel music’ that was totally out of harmony with normal standards of worship.

“In front of the church, which seated no more than 250 worshipers, were enough drums, synthesizers, amplifiers, and loudspeakers to fill a room many times that size with sound at a decibel level that would even then be decidedly uncomfortable.

“At the beginning of the worship service, the performance of standard gospel hymns began at a relatively soft level, at a moderate tempo and very little use of the drums.

“However, the musicians gradually abandoned the *pianissimo* in favor of the *forte* and then *fortissimo*—with all twelve speakers at maximum volume level. **The percussion instruments [drums], at high volume and with complex rhythms, were leading out in a drastic change in the conduct of those who had come** to this evening worship service.

“As tempo and sound level increased, the congregation began to stir in the pews and soon were standing and raising their hands. As the music progressed from simple melodies and rhythms to higher volume levels and rhythmic complexities, **many in the congregation** (of primarily Anglo-Saxon heritage) **began to dance in the aisles and chancel of the little church!**

“The dancing was not with another person, but **individual parishioners would jump and whirl, often shaking violently as they fell to the floor—with screams of ecstasy!** As the service was at its height of excitement, the musicians very gradually lowered the volume while simplifying and softening the beat. Gradually, the physical manifestations moderated, and soon all were back in their

pews, singing softly and occasionally raising one or both hands, **while recuperating from the strenuous exercises they had just experienced.**

"The congregation had been led through this entire experience by the influence of music—music that led them in tiny increments of excitement by means of skillfully played instruments. During the zenith of the service, a young man seated behind me asked me, 'Are you saved?' He was apparently puzzled by my lack of participation.

"I asked a high-school-age girl, 'What does it feel like to be writhing on the floor with people above you?' 'It is the most ecstatic and glorious experience you can imagine,' she replied. However, if it had not been for the musical excesses, these 'high' experiences would not have taken place. I did not sense the presence of the Holy Spirit in the church that evening."—Paul E. Hamel, *D.Mus.Ed., Emeritus Professor of Music, Andrews University.*

—There is much more on this subject of the origins of this captivating music in the next two chapters.

"Put on the whole armour of God, that ye may be able to stand against the wiles of the devil."—*Ephesians 6:11*

"And take the helmet of salvation, and the sword of the Spirit, which is the Word of God."—*Ephesians 6:17*

"But let us, who are of the day, be sober, putting on the breastplate of faith and love; and for an helmet, the hope of salvation."—*1 Thessalonians 5:8*

"And they overcame him by the blood of the Lamb, and by the word of their testimony; and they loved not their lives unto the death."—*Revelation 12:11*

Inside Rock Music

WORKED BY DEMONS

They have been happy ruining young people and gradually destroying their own lives as well. Yet this is understandable; for **demons are not only working on the minds and bodies of those who attend their services,—they are working on the composers, musicians, and singers as well.** Demons do not mind destroying their own.

This helps explain the strange hypnotic spell which seems to fall on those willing to attend. It explains the weird sensations which pass through their bodies—and cause them to go wild during the concert and eager to return again for more.

In this chapter, we will consider additional causes of the bewitching fascination in rock music.

Because rock, more than any other previous form of popular music, was able to create such mass hysteria and behavior changes in those who listened to it, **worried authorities began investigating it.**

In the hope of finding a cause of the national teenage monomania, studies were made and reports compiled. Researchers, journalists, and newspaper reporters began putting in personal appearances at rock concerts in order to get an inside view.

Here was part of one report:

"After an hour or so, even I felt drugged. But **20,000 people, most of them high on marijuana, if nothing stronger, were rocking the whole building**, swaying, standing on their seats, arms around each other . . **The crowd seemed hypnotized.** It was part of a mass frenzy."—*Reader's Digest, July 1973, p. 173.*

At these concerts, Satan not only works directly on minds and bodies, but he also works through the music—a music which he earlier invented.

Rock has a heavy, incessant, throbbing beat, **the same beat that people in primitive cultures use in their demonic rites and dances.** If the beat is monotonous enough and the volume loud enough, it can induce a type of hypnosis.

Dr. Walter Wright, Ontario psychiatrist, in a report to the Canadian Association of Music Therapy, compared rock to voodoo drums:

"The tempo of the voodoo drums has been known to make a listener powerless to resist the music's pounding beat . . At rock concerts when the tempo of the music hits a certain pitch, it brings a psychological response which the audience is unable to resist."—Walter Wright, M.D., *Calgary Herald, May 19, 1976.*

"When a listener submits himself to the beat, he loosens his mind from its moorings in space and time . . The difficult world of external objects is blurred and unreal; only the inner pulse is real, the beat its outer projection. Earthly worries are submerged in a rising tide of exultation."—Jeremy Larner, quoted in Ira Peck, *The New Sound, Yes, p. 112.*

"We are more popular than Jesus now."—John Lennon.

A memorable mansion

Former Beatle John Lennon has purchased an ocean-front mansion in Palm Beach, Fla., for \$700,000, according to the Palm Beach socialite who sold the home.

Lennon and his wife, Yoko Ono, used the home on previous stays in Palm Beach. The palatial Spanish-style home has seven bedrooms, quarters for five servants, two swimming pools and 150 feet of beach front.

Lennon's fortune is said to include more than \$150 million in real estate holdings and other investments from his money-making days in the 1960s as one of the Beatles.

Lennon Says Beatles Had Orgies and Dope

San Francisco — (UPI) — Former Beatle John Lennon says the rock music group indulged in sexual orgies on tours and made heavy use of drugs.

Despite this, he says, The Beatles managed to maintain a "clean image" for years.



At the request of the *Seattle Times*, Dr. Bernard Saibel, child guidance expert for the Washington State Division of Community Services, attended a concert of the Beatles. After the performance he wrote:

"The experience of being with 14,000 teenagers to see the Beatles is unbelievable and fright-

ening . . **The hysteria and loss of control go far beyond the impact of the music. Many of those present became frantic, hostile, uncontrolled, screaming, unrecognizable beings . .** This is not simply a release, as I first thought it would be, but a very destructive process.

“Normally recognizable girls behaved as if possessed by some demonic urge, defying in emotional ecstasy the restraints which authorities and common sense would place on them.”—*Seattle Times, August 22, 1964.*

A supernatural power is at work here. His satanic majesty, the devil, is using these strange sounds to captivate the senses and lead into sin.

This use of continuous beating sounds, as the medium for communication with evil spirits, has had a long history.

“Those cultures that choose to access the domains of the spirit world **have often used some form of rhythmically controlled noise to facilitate the communion.**

“The shamans say they ‘ride their drum’ to the World Tree. **The classic possession cultures say that the *Orisha*, the ancestor spirits, ride the rhythm of the drum down into the dancing bodies.** It is called the trance drum.

“How does rhythmic music serve as a catalyst for the transformation? What role does the musician play? What quality of balance is needed before we can dance at the edge of music—and not slip into captivity?”—*Hart, Lieberman, and Sonneborn, Planet Drum, p. 102.*

The path led from the East and Africa—to the shores of America. It began with ragtime, led to blues,

and then jazz, later rock 'n' roll, and finally various forms of rock. But it was the intensity of the drums which hurtled it into the greatest shock attack on the souls of men and women.

“Some scholars connect **the West African possession cultures** with **the ancient Neolithic mother goddess culture**, which over 3,000 years ago stretched from eastern Europe into what is now the Sahara desert . . .

“When they came to America, in those places where Africans were allowed to keep their drums, it mutated into *candomblé*, *santería*, and *vóden*. **In America, where the drums were prohibited for many generations, this legacy of possession-trance dance rhythm became jazz, rock and roll, rock, and then hard rock.**”—*Ibid.*, p. 138.

“The importance of jazz as a contribution to modern music is a greatly debated question . . . **Jazz is, of course, a stimulus coming from primitive art.**”—*Karl Nef, An Outline of the History of Music*.

The incessant, monotonous drum beat was the key to reviving the possession cults of the East and Africa in America. From America, through rock, it has been carried around the world.

John Chernoff, a sociologist, in his book, *African Rhythm and African Sensibility*, comments on how, during his time in Africa, **when he played the drums with possession-cult members, he could always play them perfectly and satisfy the spirits**. But, when alone in his hut, he could not do so. **He recognized that there was a mysterious, overruling presence where the cult drums were played.**

He was experiencing a type of rock concert in

Africa. It had the incessant, confusing beat which, although lacking sound amplifying equipment, was still an intense sound to the encircling natives who swayed, danced, screamed in frenzy, and fell to the ground.

Dr. Juanita McElwain, in her book, *Demon Possession and Music*, explains it further:

“Having established that spirit possession does take place, **the possibility of the role of music in possession may be examined.** Satan has always been highly involved with music, beginning in heaven. ‘Satan had led the heavenly choir.’ *Story of Redemption*, p. 25. This suggests that **Satan is the most intelligent being regarding music in our world. He knows how to make the best use of it to achieve his ends.** He does things with music that seem strange and even impossible.

“**The search for the use of music in devil possession resulted in finding two main avenues. One is the use of beats in music to call the spirits or gods. The other is the altered state of consciousness.**”—*Demon Possession and Music*, by Dr. Juanita McElwain.

Immediately after the above statement, Dr. McElwain discusses the use of beats in music by demons. That which African ritual musicians and dancers refer to as “gods” are actually demons. **By coming to the “drum trance” area, the natives were entering into a compact with demons that would permit them to take control of their minds and bodies.** When men and women in Western lands consent to attend the offspring of those African drum trances (various forms of rock concerts), they are also giving permission to demons to enter their bodies and fill them with a

strange excitement and craving for sensual satisfactions.

"Music Beats: The role of the drums is to call the gods and thus bring on spirit possession, which is the ultimate purpose of most rituals.

Drums are usually played in a battery of three. The largest drum is played by the master drummer and is the most important, because it is specific in spirit possession. Specific rhythms correspond to specific gods.

"It is the rhythm identified with each god that is a primary instrument in summoning him. And **no worship of the gods is possible without the rhythms that call and speak for the god.** (See *Harold Courlander, A Treasury of Afro-American Folklore*, 1976.)

"The drums have the primary religious function of calling the gods, and thus of bringing on spirit possession. (See *G. Behague, "Patterns of Condomble Music Performance: An Afro-Brazilian Religious Setting," Performance Practice Ethno-musicological Perspectives*, 1984, p. 231.)

..

"Altered State of Consciousness: The other mainstream technique, in which the devil uses music to bring about spirit possession, is that of the altered state of consciousness. 'Thoughts naturally flit across the mind, and considering an idea generally brings up related thoughts. Occultists teach that this natural flow of thoughts can be interrupted. As this occurs, subjects slip into **an altered state of consciousness** which we have identified as the corridor of the mind' (T.E. Wade, *Spirit Possession*, 1991, pp. 74-75).

"This is called by various names such as illumi-

nation, enlightenment, **trance**, tuning in, and **hypnotism**. Wade further states: '**Any type of concentration on sensual stimulation may alter consciousness**. Music with a strong rhythm, or concentration on the relaxation of different parts of the body, can induce it. The apparently innocent concentration on a mental image of Jesus standing in your favorite spot can bring the same effect' (*ibid.*).

"**Entrainment**: Before proceeding, **it is important to understand the ways in which music facilitates an altered state of consciousness**. **One important element of the process is called entrainment**. In 1665, the Dutch scientist Huygens noticed that if two clocks were placed next to each other, they would soon begin ticking synchronously—and so was discovered the *Law of Entrainment*. **Rhythms in close proximity will entrain**. Because of entrainment, music is often used beneficially to control heart rate and other rhythms in the body. Since this is true, **it is also possible to use the rhythm of sound to control the rhythm of brain waves**. Neuro-chemical cortical brain activity may be measured. A set of descriptors has been developed and identified as Beta, Alpha, Theta and Delta.

"**Beta** is predominantly present when the individual is attending to a task, particularly such a task as mathematics. This is also the state of the brain during critical thinking. When **Alpha** is predominant, the individual is in a relaxed state. There are some claims that hypnotism takes place in higher levels of Alpha. One description is alert relaxation. The **Theta** condition is extremely re-

laxed. Meditation conditions could take place here. Lower levels might include approaching sleep. **Delta** is the sleep condition. It is an extremely low level of brain activity.

“Neurons are constantly firing at various rates all over the brain, but **one of these levels may be predominant at any given time under given circumstances**. Brain waves are vibrations measured in Hertz (Hz), or cycles per second.

“Vibrations: Music is also vibration which is measured in cycles per second, or Hertz, which determines frequency or pitch.

“Another element, which the demons employ in their arsenal, is that of **difference tones**. This is a phenomena commonly explained in psychology of music texts whereby **a phantom tone is heard**. Under certain conditions, when two tones are sounded simultaneously, a tone equal to the difference in Hz (cycles per seconds) between the two tones may be heard even though it is not being played. If tones of 100 Hz and 106 Hz were sounded, a phantom tone of 6 Hz might be heard. Or if a C and a G above it were played simultaneously, the C an octave lower might be heard.

“To combine these three (entrainment, difference tones and brain waves), consider the following: Notes producing difference tones of very low or small frequency could be played and embedded just below the audible sound of the music. **When the listener hears the music, the embedded difference tones (although inaudible to him) will entrain with the listener’s brain waves, thus controlling them or causing them to match the difference tones.** Without realizing

what is happening to him, **the listener's brain waves may be led to an Alpha, Theta, or Delta state** according to the whim of the controller. Some believe that the devil has been using techniques such as these since the beginning of the world and is still using them."—*Demon Possession and Music, by Dr. Juanita McElwain.*

Dr. McElwain then provides us with additional information on how this hypnotic trance works:

"All this leads to the present. **Twentieth-century people discovered an ancient usage of difference tones and entrainment and successfully used them to produce an altered state of consciousness.**

"A man named Monroe first discovered the use of **specific frequencies to entrain the brain**. He discovered that certain frequencies, which were in the same spectrum as brain waves, could produce entrainment of brain waves. These are too low for the human ear to hear, but by using higher sounds he could produce difference tones.

"If the frequencies of two sound sources are applied separately, one to each ear, an abinaural beat frequency is created. As explained above, **this is not an actual sound, but only a frequency difference between two actual sounds**. The sound is heard within the brain itself. The binaural beat frequency is created by both brain hemispheres working simultaneously. The entrainment or frequency following response did not take place only in the area of the brain responsible for hearing, or only in the left or right hemispheres: **The entire brain resonated, the waveforms of both hemispheres becoming identical in frequency,**

thus achieving an altered state of consciousness (*Don Campbell, Music Physician for Times to Come, Quest Books, Wheaton, IL, 1991, pp. 228-229*).

“Subliminal Programming: There is a phenomenon used in meditation techniques. The music on meditation tapes uses two technologies: **sound phasing** and **subliminal programming**.

“The subliminals use such messages as: ‘I am one. I am love. I am peace. I am the source of my experience. I am existence . . . consciousness . . . ecstasy . . . peace.’ These are mantras that have come down through the centuries, which make up a very holistic program of non-dual, I-Consciousness.

“**Sound phasing** is defined as ‘a vibrate sound, a tone that contains two tones, the top and bottom of the vibration. **Phasing** is the interval between the tones. **The sound we call the interval is heard only in the brain.** Your brain creates that sound from the two tones’ (*Patrick Harbula, Sounds of Transformation: A talk with Brother Charles, Meditation, 2(4), 1987, pp. 20-29*). This is, what is called, difference tones.

“**Guarding the Mind: Tone wave generators have been built which can insert any difference tones in desired musical carriers.** They are called **binaural tone generators**. They are available for anybody to purchase and are very easy to use. **This means that this technique which can open the mind to demon possession is readily available to any that choose to use it.** It is to be found in videotapes, cassette tapes, etc., which are being used.

“The only protection available to counteract these wiles of Satan is found in Isaiah 26:20, which speaks about the present days: ‘Come, My people, enter thou into thy chambers, and shut thy doors about thee: hide thyself as it were for a little moment, until the indignation be overpast.’”—*Demon Possession and Music, by Dr. Juanita McElwain.*

“In the latter times some shall depart from the faith, giving heed to seducing spirits, and doctrines of devils.”—*1 Timothy 4:1*

“And no marvel; for Satan himself is transformed into an angel of light.”—*2 Corinthians 11:14*

“Regard not them that have familiar spirits, neither seek after wizards, to be defiled by them: I am the Lord your God.”—*Leviticus 19:31 (1 Chronicles 10:13-14)*

“Beloved, believe not every spirit, but try the spirits whether they are of God.”—*1 John 4:1*

“For they are the spirits of devils, working miracles.”—*Rev 16:14 (2 Thess 2:10; Lev 20:6-8)*

“Him that overcometh will I make a pillar in the temple of My God, and he shall go no more out: and I will write upon him the name of My God, and the name of the city of My God, which is new Jerusalem, which cometh down out of heaven from My God: and I will write upon him My new name.”—*Revelation 3:12*

“To him that overcometh will I grant to sit with Me in My throne, even as I also overcame, and am set down with My Father in His throne.”—*Revelation 3:21*

“He that overcometh shall inherit all things; and I will be his God, and he shall be My son.”—*Revelation 21:7 (1 John 5:4)*

“And the Lord shall guide thee continually, and satisfy thy soul In drought, and make fat thy bones: and thou shalt be like a watered garden, and like a spring of water, whose waters fail not.”—*Isaiah 58:11*

“Thus saith the Lord, thy Redeemer, the Holy One of Israel; I am the Lord thy God which teacheth thee to profit, which leadeth thee by the way that thou shouldest go.”—*Isaiah 48:17*

Inside Rock Music

SATANIC CONTROL

Do the rock groups worship and serve Satan? They surely do,—and this by their own admission.

Here are several examples of how these rockers openly declare their abject loyalty to the devil. The rock group, Black Sabbath, has been known to **make altar calls to Lucifer** in some of their concerts.

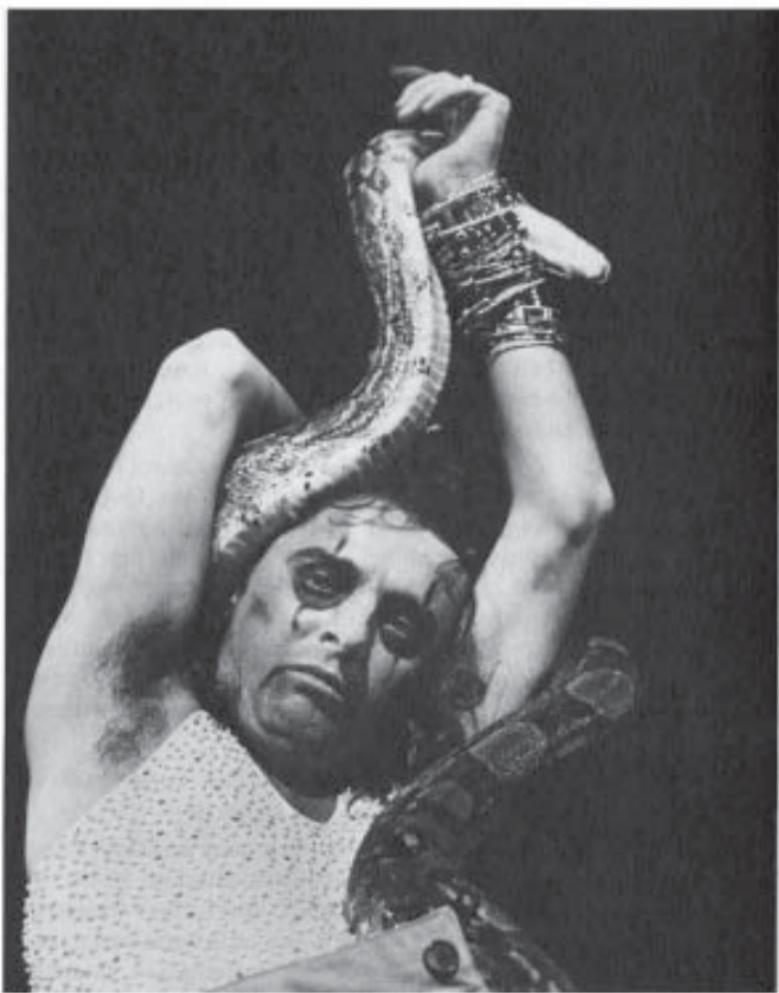
Stevie Nicks, of the Fleetwood Mac group, is known for **openly dedicating their concerts to the witches of the world.** At an Iron Maiden concert in Portland, Oregon, their first words were "**Welcome to Satan's Sanctuary.**"

On the back of their album, *Welcome to Hell*, the rock group, Venom, has these words printed in bold print: "**We are possessed by all that's evil. The death of your God we demand:** We . . sit at the Lord Satan's right hand."

The rock group, called Satan, has weird album covers and horrible music. However, the album covers and music of the other rock groups are about as bad.

Savoy/Brown's album is named ***Hellbound Train.*** The album *Healing*, by Todd Rundren, includes a song, entitled "***Tiny Demons.***"

In their *Shout at the Devil* album, Motley Crue has a song, entitled "***God bless the Children of the Beast!***"



ALICE COOPER (VINCE FURNIER) WAS A 1970'S ROCK STAR

One of the reasons that the various rock groups dare to so openly talk and sing about their love for sex, perversion, hard drugs, and Satan—is because they believe they have Satan's protection. This has made them all the more brazen in their conduct and music—with devastating effects on their adoring, screaming worshipers.

These demon-controlled men know that the more they flaunt their demonology, the more they will be empowered by the devil to continue doing so. **Yet it is all a deception. Satan is not nice to anyone! He brings ongoing misery and final destruction even to his own.**

A master satanist, **Aleister Crowley**, helped teach **Anton LaVey**, who started the Satanic Church of America, with headquarters in San Francisco. Before his death, Crowley made human sacrifices in his home. That house is now owned by Led Zepplin guitarist, Jimmy Page.

Here are several of the rock groups which have openly identified with Aleister Crowley and his satanic teachings: Iron Maiden, Hall and Oates, The Beatles, Led Zepplin, Ozzy Osbourne, Eagles, Rolling Stones.

The father of **Terri Nunn**, the female sex symbol and leader of the Berlin group, taught her Eastern religions and her mother taught her astrology. Terri, in turn, taught it to her fans at rock concerts.

Ronnie James Dio, formerly with the group, **Black Sabbath**, is known for using the patented satanic salute (extending the index finger and smallest finger, so they look like horns). This is supposed to ward off evil spirits and spells—but, *of course, it only places the one doing it more in the power of the devil.* Prior to his horrible death in the 1990s, Anton LaVey also used that sign on the back of his *Satanic Bible*.

On the cover of his rock album, *Holy Diver*, Dio shows a demonic creature with horns, with the satanic salute with one hand and the other with a chain around the neck of a Christian minister, drowning him in wa-

ter!

Grim Reaper is satanic and occultic. Their two albums are titled *See You in Hell* and *Fear No Evil*. "Come with me to a place you know so well. I will take you to the very gates of hell."

The three men in **Iron Maiden** readily admit that they are into witchcraft and the occult. For their album, *Powerslave*, they present Egyptian cultic themes. "The idea of *Powerslave*," says **Bruce Dickenson**, the leader of Iron Maiden, "is to try and get enough magic on the album so that it'd maybe rub off on those who hear it."

The stage for their "World Slavery Tour," has an Egyptian motif, complete with a stone coffin, and replicas of Isis (the occultic Egyptian goddess of fertility) and her mate Osiris (occultic god of the dead). Dickenson adds, "In other songs, we refer to guidance through tarot cards (witchcraft cards) and the ideas of Aleister Crowley."

"To people of antiquity, as well as of the modern world, Egypt appeared as the very mother of magic."—*Encyclopedia of Occultism and Parapsychology*, p. 285.

Marc Storace of **Krocs** says he is convinced his throat is energized by a supernatural force as soon as the band starts playing. "You can't describe it," he says, "except to say it's like a mysterious energy that comes from the metaphysical plane and into my body. It's like being a [spiritist] medium, contributing to the energy and using bits of it" (*Circus*, January 31, 1984).

Like the other rock groups, **Motley Crue's presentation** consists of sex, drugs, and violence. The symbol they use for their group is a pentagram (upside-down star) which is a symbol of Satan. Speaking of their stage shows, **Nikki Sixx** says, "We have skulls, pentagrams,



and all kinds of satanic symbols on stage . . . I've always flirted with the devil" (*Circus*, January 31, 1984).

The original band of **Rob Halfor**, the leader of **Judas Priest**, was named **Lord Lucifer**. They advertise on an album that "Judas Priest has sin for sale."

Ozzy Osbourne is front man for the heavy metal group, **Black Sabbath**. Constantly delving into witchcraft, he has continued to emphasize it after leaving Black Sabbath. On his album, *Blizzard of Oz*, he sang a song about one of the leading satanists of the 20th century, Aleister Crowley. **As part of his satanic ritual, he publicly bites the head off a live bat.** People are known to have committed suicide after listening to his song, *Suicide Solution*.

Police was the name of another rock group. Its song, *Wrapped Around Your Finger*, tells about Mephistopheles who will teach us how to enter a new, better sphere of existence. The word, "Mephistopheles," comes from an opera in which Faust signs a compact with a demon who gives him success for a time, but later causes him to suffer a horrible death.

Bruce Springsteen has been guided by the spirits to mockingly appear onstage, dressed as a minister who says he was dead until rock music "saved him." "Welcome to the first church of the rock," he announces. He then ridicules going to heaven and promises the audience something better when they die.

Van Halen is one of the heavy metal rock bands. **David Roth**, its singer, says the demons taught him to emphasize sex while onstage. "Rock and roll is more than music, it's a lifestyle," he says. "I abandon my spirit to them. You work yourself up into that state and you fall in supplication of the demon gods . . Rape and pillage play important parts in rock and roll . . and . . yeah I'm toastmaster for the immoral majority" (*Rock, April 1984*). Roth says he is involved in the cultic Zen, a sect of Buddhism (*Hit Parader, July 1984*). One of his songs is *Running with the Devil*.

After **Chrissie Hynde** started The Pretenders and released their first album, everything seemed to go well. They were able to get lots of money, sex, and drugs. But, within two years, they had to fire the bass player for becoming a total heroin addict. Two years later, in 1984, their guitarist died at the age of 25 from an excess of cocaine and alcohol. In order to find solutions to her problems, rock friends of Chrissie suggested that she read the Hindu books and Hare Krishna's books. In a *Rolling Stone* magazine interview, she said there were times when she was so heavy on drugs and alcohol, she could not speak. But, she added, "But for every act of [public or filmed] sodomy I perform, I'm getting 10,000 pounds [British money] for now" (*Rolling Stone, April 26, 1984*).

John Lennon, along with his group, the **Beatles**, helped shape the values of an entire generation of young people. In 1974, John Green, an occultist, was hired by

Yoko Ono (Lennon's wife) to be her tarot card reader. For years, he worked closely with John and Yoko. They did everything according to "the cards."

In the 1980s, a man living in Hawaii, who was also deep into the occult, was impressed by Satan to kill John Lennon—so he shot Lennon as he entered his New York City hotel.

—*More examples of open worship of Satan in rock concerts could be cited!*

The concern of the devil is to ruin and then kill everyone, including those he directly controls. Here are a few of many examples of his regard for those who give him faithful service:

Larry Gatlin started out in Texas, with his two brothers (the Gatlin Brothers), singing gospel songs "to share the love of Jesus Christ." Later, Larry got into big-time rock—and his life changed. After drugging himself out, he turned himself in to a drug rehabilitation center.

Marvin Gaye is another story of someone who abandoned the church so he could sing rock. He became so vile that his angry father shot him dead. "He became beastlike while under the influence of cocaine," his father said.

The three members of the **Gap Band** were sons of a Pentecostal minister. Although raised in a Christian home, now, like other jazz and rock musicians and singers, they are battling drugs, alcohol, and sexual immorality.

Billy Idol pleaded guilty of assaulting a 20-year-old girl in a New York motel after a concert.

In a later chapter in this book ("How Rock Stars Die") you will learn how 280 of them died!

Inside Rock Music

BACKWARD MASKING

You have probably heard about “backward masking” and have wondered what it is all about. The fact that it is purposely done and the words which are implanted in the unsuspecting minds of rock 'n' roll and hard rock listeners—**clearly shows that demons are in control of all such music.**

The music industry knows the master whom they are serving, and they serve him well; for he rewards them with great profits for their services.

The satanist, Aleister Crowley, in his book, *Magick* (considered by those in satanism to be one of their sacred books), instructs those who are learning witchcraft and satanism that they should learn how to speak, write, and think backwards! He explains that they will later use this tool to help capture the minds of others.

There are many satanists, masquerading as “rock artists,” who are using backward masking in their recordings.

When someone wants to join a satanic coven, he is given a cross which he must turn upside down and then break. Satan hates Christianity and Christians above everything else, and his followers must share his hatred.

New converts to satanism are also required to say the Lord's Prayer backwards, as a sign of their rejection of Christianity. In addition, they are taught “back-

ward masking."

A majority of the jazz and rock groups which use backward masking in their recordings, and as background recorded music in their live performances, have learned it from the teachings of Aleister Crowley. Many have admitted it.

Satan is using rock stars to destroy souls. **A significant number of those composers, musicians, and singers have studied witchcraft and made definite compacts with the devil.** If he will give them fame and riches,—they will serve him and do his bidding.

The vicious, violent messages of destruction and death in rock music are part of their fulfillment of the compact. Their satanic clothing is another part. Their sensual contortions on stage are yet another. Backward masking is still another.

Backward masking is the placement of special messages in the rock music, intended to affect the hearers on a subliminal level.

Messages pass the conscious mind and go directly into the subconscious. If a backward message is embedded in a song, the listener's conscious mind will not pick it up because it is not obvious. But, subconsciously, he will get the message. The music is frequently listened to over and over again.

It is dangerous, in the extreme, to listen to satanic music or attend concerts where it is presented! Do not frequent such places.

Dr. Wilson Bryan Key, a foremost authority on subliminal perception, has written three books on the subject. Writing in *Subliminal Seduction*, he says:

“Experiments have demonstrated that humans can receive, process, and transmit information which makes no conscious appearance at any

stage of its passage through their nervous system . . . Indeed, **the unconscious can operate quite independently** from the conscious mechanism in the brain."

In his book, *The Clam-Plate Orgy*, Key discusses how to bypass the conscious mind:

"The unconscious system appears able to unscramble even kinds of distorted information without individuals becoming consciously aware of the perception."

To help illustrate how this is done, you actually see everything upside down and backward; but your brain turns it right-side up and forward. It can do this with sounds also.

Those New Age satanic rockers who have not actually entered into a compact with the devil—still copy the methods of those who have, because they are more successful and, following the devil's advice, make more money. The result is that **Satan is able to use the entire rock industry—for they have learned to use the same techniques.**

The rock group, Quiet Riot, has this segment in their *Metal Health* album which, when played backward, says, **"Serve beast for money!"**

Led Zepplin, in their *House of the Holy* album, has this on a segment played backward: **"Satan is really Lord!"**

Prince is a rock star who, on his *Purple Rain* album announces the soon coming of Satan to the earth! One of the segments, played backward, says **"My Lord is coming soon!"**

Motley Crue is a rock group which openly states on their albums, *"This album may contain backward messages."* And they do. One among several segments

in their rock song, *Shout at the Devil*, played backward, says **“Satan is our God!”**

Venom, another well-known rock group, in their album, *Welcome to Hell*, has this in a backward-played segment: **“It’s better to reign in hell than to serve in heaven.”**

Cheap Trick, on their *Heaven Tonight* album, plays the Lord’s Prayer backward so fast that it sounds like insects singing.

Blue Oyster Cult uses a different method. They speed up a forward (not backward) segment very fast. When it is played at a very slow speed, the words can be heard: **“Our father who art in heaven, Satan.”**

A segment of the Rolling Stone’s album, *Tatoo*, played backward, says **“I love you, said the devil,”** as an encouragement to the listener to not fear, but trust him.

We are here discussing a very real demonic power at work in human minds and bodies. We dare not dabble with it. To do so is to be captured!

William Sargent, a British psychiatrist, studied extensively the work of **witch doctors, voodoo priests**, and faith healers. **He compared their methods with hypnotic trances and rock music festivals.** Attention is specifically diverted, then riveted on something. Fatigue sets in and the mind is captured. Eager anticipation and high expectation of ecstasy also play a role. Individual will power is weakened (*William Sargent, The Mind Possessed: a Physiology of Possession, Mysticism and Faith Healing, 1974*).

T.E. Wade examined transcendental meditation, hypnosis, glossolalia, and spiritism in connection with spirit possession. He concludes:

“It is my personal conviction that the normal

human brain is capable of experiencing the functional relation to the Holy Spirit by a mechanism which is misused to achieve hypnotic trance . . **This mechanism may be surrendered to the control of an evil spirit, as occurs in voodoo spirit possession;** or a human hypnotist may intrude into the relationship when he casts a spell over his subject.”—T.E. Wade, *Spirit Possession*, 1991, p. 47.

As we have learned earlier in this book, rock music is the most powerful example of voodoo drum trances in our world today!

If one submits to the suggestions of an evil spirit, possession by that evil spirit will take place. The mechanism, designed by God for communication with the Holy Spirit, has been taken over by evil spirits.

“And thine ears shall hear a word behind thee, saying, This is the way, walk ye in it, when ye turn to the right hand, and when ye turn to the left.”—*Isaiah 30:21*

“Let the wicked forsake his way, and the unrighteous man his thoughts: and let him return unto the Lord, and He will have mercy upon him; and to our God, for He will abundantly pardon.”—*Isaiah 55:7*

“Let us hold fast the profession of our faith without wavering (for He is faithful that promised) . . Cast not away therefore your confidence, which hath great recompence of reward.”—*Hebrews 10:23, 35*

“Let that therefore abide In you, which ye have heard from the beginning. If that which ye have heard from the beginning shall remain In you, ye also shall continue in the Son, and in the Father . . And now, little children, abide in Him; that, when He shall appear, we may have confidence, and not be ashamed before Him at His coming.”—*1 John 2:24, 28*

“Heaven and earth shall pass away: but My words shall not pass away.”—*Luke 21:33*

“Wait on the Lord: be of good courage, and He shall strengthen thine heart.”—*Psalm 27:14*

Inside Rock Music

UNVEILING A MASTER PLAN

In 1985, Jacob Aranza wrote these words:

“Recently, one of America’s most popular youth evangelists was on a plane flying to a crusade. Everything seemed as though it would be a typical flight. **Little did he know today he would peek into Satan’s agenda for the music world.** As the plane became airborne, he began to talk with the man seated beside him.

“After the normal small talk, the evangelist asked the gentleman in what business he was involved. **To his surprise, the man was the manager of one of the largest rock groups in the world.** The evangelist then asked, ‘What’s next in the rock music world?’

“As the manager of the rock group began to talk, the evangelist was shocked by his knowledge, not only about rock music, but also about the sales and the marketing plans of the industry. **The man proceeded to tell him about, what he called, the ‘four step plan’ taking place in rock music.**

“He explained that each phase or step in this agenda appeals to a different side of the human personality. He said that Step **One began in 1955, at the birth of rock music and lasted until 1965. This step pushed sex through music.** Elvis

Presley, Chuck Berry, and Gene Vincent helped to accomplish this. This promotion of sex, from 1955-1965, greatly helped in bringing on the sexual revolution and the free-love generation. Young people across America, and around the world, threw away their moral standards so they could both listen to this music and experience it. This was to open the door for Step Two which began in 1965.

“Step Two ran from 1965-1970. He said that this phase was meant to arouse the spirit of young people toward drugs, rebellion, and anti-establishment movements. Protests began to develop on campuses across the nation. A rejection of all traditional values evolved, and an arousal of the spirit world through the supernatural began.

“Many remembered groups, like the Beatles, turning to **gurus and Eastern religions. This ‘spiritual awakening’ through music gave way to millions turning to cults**, like the Children of God, Hare Krishna, Ma Jura Ja Gi, and many others.

“Step Three, he continued, began in 1970 and has run through part of the 1980s. In this step, the quality of music isn’t important, but that **it has an addicting sound caused by loud beats and violent tones.**

“He went on to say, ‘We’re just like any other business. How does a business sell cosmetics, clothes, or cars? They all have what is called a motivational trigger. You touch someone’s hot button and they buy. In rock music we have been looking for the ultimate hot button for years, and we believe we have finally found it!’ He explained

this to be part of **Step Four**.

“‘We have found,’ he said, ‘that the greatest commitment anyone makes is a religious one.

That would be the greatest motivator to get people to buy rock records. So, beginning in the 1980s, we will bring rock into mainline Christianity.’”—*Jacob Aranza*.

It was all about making more, and still more, money from music. First, the concerts and recordings were keyed to emphasizing **sex**. To this was added more money to be made on music that focused on **rebellion** against parents who tried to forbid attendance at such concerts and owning of such recordings. Then came an added emphasis on the power of **demonic cults**, as an additional way to help sell them. After this came the emphasis on the heavy, loud, addicting qualities of the almost ear-shattering **rock beat**. Finally, in the early 1980s, rock knocked on the doors of **Christian homes and churches**.

It is unlikely that any humans could plan such an agenda in advance; but, as it progressed, the music industry was quick to cash in. Yet it was a carefully worked out agenda—by the devil. Satan worked it out in councils with his demons.

From the 1980s, onward, Christian rock has been a withering blight to destroy the faith of millions of Christians, young and older.

When will the preachers, youth leaders, and leaders of the churches wake up to Satan’s master plan?

“If ye continue in My word, then are ye My disciples Indeed; and ye shall know the truth, and the truth shall make you free.”—*John 8:31-32*

Inside Rock Music

COUNTRY MUSIC

We have traced a direct line from pagan drum possession rituals, through ragtime, rock 'n' roll, and down to hard rock. But what about so-called "country music"?

First, there is the problem of the words in country music. They consist of three major areas: sex, divorce, and drinking. It is true that rock music lyrics also include satanism and hard drugs; but that does not make country music any more virtuous. Both are evil, and produce evil in the lives of those who listen to them.

After careful research, James Schaefer, Ph.D., Director of the Office of Alcohol and Drug Abuse at the University of Minnesota, found that **country music increases alcohol consumption and can lead to alcoholism.**

The second problem with country music is the lives of its musicians and performers. When a certain type of music damages those most involved with it, we should take warning and avoid it! (Most recent "Western songs" share the problems which are found in country music.)

Many country artists, including George Jones, are known for their much publicized drinking. He has been known to not even show up for some concerts, due to excessive drinking on those days.

One Gatlin Brothers' song says, "If there's no Mogen

David [brand of wine] in heaven, then who the h__ wants to go." Larry Gatlin entered a drug abuse center for recovery.

Bad music ruins the lives of those who present it and the lives of those who listen to it. Many country music musicians and performers openly boast about their use of street drugs.

In a story in the Nashville *Tennessean*, Johnny Paycheck said his several debts, criminal charges, and missed shows should be blamed on the country music industry. In another article, he commented that cocaine and alcohol are all right for people to use; only heroin is something to be avoided.

It has been charged that some of those performers swap husbands and wives about as often as they change record labels.

"As a country artist, I'm not proud of a lot of things in my field. There is no doubt in my mind that we are contributing to the moral decline in America."—Conway Twitty, in a *People Magazine* interview.

Like many others in country music, Willie Nelson came out of a Christian background. He was raised by his grandparents who carefully taught him godly principles. His grandmother wrote gospel songs, and he began writing them too.

But since then, like so many others, Willie Nelson has fallen a long way. He now confesses that he believes in reincarnation.

It is significant that many country music artists were originally gospel music singers. When they switched to country music, their personal lives deteriorated.

"Honky-tonk angels and cheatin' men have always played their part in country songs, but

never in the history of country music have their illicit affairs been so graphically depicted as they are today.”—*News and Observer, Raleigh, North Carolina.*

The following 24 country music song titles very clearly tells the story: Stay away from country music!

“Let’s Get It While the Getting’s Good” / “You’d Make An Angel Want to Cheat” / “When I Get My Hands on You” / “Behind Closed Doors” / “Loving Up a Storm” / “She’s Pullin’ Me Back Again” / “Heavenly Bodies” / “Why Don’t You Spend the Night?” / “To All the Girls I’ve Love Before” / “Let’s Stop Talkin’ About It” / “She’s Not Really Cheatin,’ She’s Just Gettin’ Even” / “When We Make Love” / “War is Hell on the Home Front Too” / “That Lovin’ You Feelin’ Again” / “Something to Brag About” / “Making Love from Memory” / “I Dream of Women Like You” / “First Time Around” / “Makin’ Love Don’t Always Make Love Grow” / “I May be Used, But Baby I Ain’t Used Up” / “I Feel Like Lovin’ You Again” / “Just Give Me One More Night.”

“Put off concerning the former conversation the old man, which is corrupt according to the deceitful lusts; and be renewed in the spirit of your mind. And that ye put on the new man, which after God is created in righteousness and true holiness.”—*Ephesians 4:22-24*

“It is good for me that I have been afflicted; that I might learn Thy statutes.”—*Psalm 119:71*

“Take My yoke upon you, and learn of Me; for I am meek and lowly in heart: and ye shall find rest unto your souls.”—*Matthew 11:29*

“Cease to do evil; learn to do well; seek judgment, relieve the oppressed.”—*Isaiah 1:16-17*

“For this God is our God forever and ever: He will be our guide even unto death.”—*Psalm 48:14*

Inside Rock Music

SOME PERSONAL EXPERIENCES

"When I was about seven, I became involved in a satanic coven . . . I grew up with a 'Star Wars' mentality. I loved Star Wars and the whole concept of the sinister side of the forces of darkness. Those things were very important to me. I also enjoyed other science fiction movies.

"When I was eight and a half, I was involved in my first ritual sacrifice. Often when we recruited young people to our meetings, we gave them alcohol or drugs, so they would have a hard time remembering what had taken place . . .

"Satanic worship services are designed to put the worshipers into a mood where spirits can be called to manifest themselves during the service. They always use live music, and the music always has a beat.

"They start with a drummer. The rest of the instruments are geared to the drumming. These people practiced many, many hours for every service we had. **It was rock music with rock beat.**

"Subconsciously, while you listened to the music, it would open you up. People weren't aware that they were opening up to spirits, because they were concentrating on the music. This music prepared everyone to open themselves up

to the forces of darkness.

“As those forces respond to that invitation, **the people become inhabited by demons.** There is no way to do the things done in those services without inviting spirits into your life to empower you to do them. During those services, I saw atrocities and vile acts . .

“I am now in my twenties. **I am asking God to bring healing from my involvement in satanism** and the horrors of those years of my life.

“Whenever I hear rock music, whether it’s supposedly Christian or not, my reaction is extreme. I can’t handle the music. I don’t care what the words say. **As soon as I hear the beat, it takes me back to those services where we called the enemy to empower us to do great evil.** I am grieved about ‘Christian rock’ music. I can’t believe Christians accept those things.

“Whenever I attend a church service where ‘Christian rock’ is played, I have to leave. I can’t stay. It triggers so many memories . . **It’s very difficult for me to understand why any Christian would want to put Christian words to that kind of music.**

“When I hear rock music in church, to me it’s like taking an *Ouija* board to church and saying, **‘We’re going to play this and try to not summon the powers of darkness.** We’re going to play this and try to get a message from God.’ It just doesn’t fit!

“I attended one church service where a young man ran out of the room making noises as they started playing ‘Christian rock’ music. When I ran after him, I found him down the hall on his knees

crying. He said, 'I can't stand the thoughts that are coming into my mind because of that music. **Why are they using it in this church? I thought it would be different here.**'

"One of the many things they trained us for, back in the coven, was understanding music. **A number of us were taken to a fellow who had a lot of involvement in a large music recording firm.** He explained to us that **wherever we went in the world, we would hear that kind of music, and there would be people worshiping Satan.** He played sections of music from different countries, beginning with Ireland, throughout Europe, and into Africa. It was part of our training to understand that **all over the world, people are able to call spirits through music.**"—*Testimony of a 20-year-old man, verified by his pastor, Dr. Jim Logan, quoted in a leaflet by International Center for Biblical Counseling, Sioux City, Iowa.*

"I was raised in a Christian home and made a profession of faith at the age of five. **Until I graduated from high school, I had a strong faith in God,** and I was committed to living a godly life. **However, my choice of music dramatically changed my life.**

"I was introduced to rock music when I began keeping a nursery for a local aerobics class. I began to listen to music that my parents did not allow in our home. **It had a strange, incessant beat that fascinated me.** The more I listened to this music, the more I wanted to listen to it, and the more I desired the various kinds of rock music available.

"Against my parents' wishes, I moved away to

attend college. I discovered more and more jazz and rock music I liked. **I had begun by listening to 'soft rock' music but was led into harder and harder stuff.**

"I began flirting with occult activities, including mind-control techniques. I found that I could alter my mood easily if I put the right cassette into the stereo. I could make myself sad, angry, or manic—but never happy. I could completely lose my mind, if I wanted to.

"As I continued to listen to this music, I was led ever deeper into rebellion against my parents and the values that they had taught me. **By the time I graduated from college, I was mired in** anger, drinking, depression, self-hatred, sexual promiscuity, eating disorders, and suicidal thoughts. I continued to be involved with occult and 'soft-core' pornography. My grades plummeted, and **nothing could motivate me to do anything—nothing but music. Rock music ruled my life.**

"I am grateful for the people and events that God used to bring me back to Himself. Financial difficulties forced me to return home, and my parents asked me not to listen to rock music anymore. **The music was affecting my spiritual, mental, and physical health . . . I was gradually led back to God . . . When I stopped listening to rock music, I was amazed to find my mind revitalized. I could memorize and meditate on Scripture again! I could concentrate on whatever task I was doing, so my job performance improved dramatically. My parents noticed that my eyes had lost their dull look and were begin-**

ning to shine with alertness and joy. My countenance had softened. My anxieties left as the sinful oppression under which I had labored for years was lifted. I was developing an intimate relationship with my Saviour. All these wonderful things did not happen overnight . .

“Rock music combines the two most detrimental and dangerous forces in musical composition: driving backbeat and unbalanced, chaotic harmonies. These characteristics affect the listener’s heartbeat and respiration. More significantly, **they are tools with which a musician or performer can manipulate the emotions and behavior of his audience.”**—Wendy Vanessa Griffin, Tennessee, quoted in *How to Conquer the Addiction of Rock Music*, pp. 91-93.

“All my life I have had a strong desire to follow the Lord, whatever the cost. I daily delighted myself in memorizing Scripture, praying, and encouraging others.

“When I was in the sixth grade, my best friend introduced me to ‘Christian rock’ music. At first I didn’t enjoy it, because it gave me a deep unrest in my spirit, but it didn’t take long for me to become accustomed to it. Soon it became a regular part of my life, and **I felt that I almost couldn’t live without it.**

“This music began to change me into a self-seeking, sensual person. It drove a wedge between me and my parents, contributing to deep bitterness in my family. The music turned my focus to things of the world.

“By the time I reached high school, I was desperately seeking a new way of life. I wondered, ‘Is

there fulfillment in anything? How can I get closer to Christ? I know He is the answer, but how do I find Him?"

"My youth leaders at church directed me to heavier 'Christian rock' music while also reading the Bible. This combination gave me a 'sensual gospel.' Using my own definition of grace, I felt free to fulfill my fleshly lusts. My friends and I worshiped with 'Christian rock' music; we drove with 'Christian rock' music. It controlled my life.

"My parents helped me join a missions organization when I graduated from high school. **I became a lead singer for a 'Christian rock' evangelistic band in Europe.** But nothing had changed in my life. I was still sensual and could not gain victory. I deeply desired to know God, but there were so many walls I could not get through.

"While our group was singing one night in Romania, God began to show me the destruction that this so-called 'Christian rock' music caused. **I had just finished singing, and my friend started to give a testimony of what God had done in his life** [which was being translated].

"I looked out over the crowd and saw confusion on almost every face. They hadn't understood the words of the songs—but they had understood the music—and it carried a much different message than the words of the testimony. The people went home confused. I came back from Europe disillusioned and questioning . . **I humbled myself and asked God to show me the truth of His ways in music, and I now thank**

Him for the freedom and victory He has given me.”—*Ruthie Fritsch, Oregon, ibid., pp. 32-33.*

“We have a seventeen-year-old daughter who recently had surgery to remove a benign tumor from her right index finger.

“In the middle of the surgery, the nurse came running down from the operating room to ask me if our daughter had ever had heart problems. She said not to panic, but that **the heart monitor indicated dangerous heart problems.**

“The doctors planned an EKG after the surgery. I wondered if the Lord had allowed the lump to grow on her finger so we could discover the heart problem before it became too serious.

“About 45 minutes later, the doctors and nurses wheeled our daughter into the recovery room where I was, and they were all laughing. **They explained that as soon as Debbie's headset clicked off, her heart rhythm, as revealed by the monitor, went to normal.**

“**Our daughter had been listening to a ‘Christian rock’ tape** called ‘*Beyond Belief*’ as she was in surgery. Just two days before the surgery, we had advised our daughter to listen to traditional Christian music during the surgery, but she didn’t.”—*Mr. and Mrs. Tom Boyd, Washington State, quoted in ibid, pp. 85-86.*

Richard Mendoza tells of his journey deep into rock music and finally to the point of being part of a rock band that was just starting to reap real profits from audience attendance. But, just then, he first learned about the satanic, subliminal, backward masking words found in rock recordings. Deeply convicted by

the Spirit of God that he must break with rock music or be lost, Richard shared the information with friends. We will begin his story at this point:

"We saw that we had come to a fork in the road and that we needed to make a choice either for God or for Satan. Three of us, the drummer, the lead guitarist, and I, decided we had no good choice but to quit.

"We called a special meeting of the band members along with our technicians and stage hands. It turned out to be our last meeting together. I remember it clearly.

"I was the first to speak. I told my fellow hardcore young rockers how I felt about the music we were playing. I told them about my new convictions about my belief in God, and also about how awful I felt influencing young people to do drugs, some of whom were only 10 or 12 years old. **I distinctly remember falling to my knees and bawling like a baby.**

"Much to my surprise, I heard someone else sobbing and saying similar things. It was the 6'2" drummer, Randy Robinson. He had spent over \$8,000.00 on his Ludwig Octoplus drum set . . [which he had worked six months to purchase] . . **Now he was crying. I sensed that something supernatural was taking place.** He had never cried in my presence before. His heart had been hard as iron, but now it was melting . .

"We tried to explain . . but it was no use, and the band broke up. That very night, rock ceased to roll in my life. It came to a halt. I ceased devoting myself to the devil's music. **Such peace and freedom I had never sensed before.** I

gave up drugs too, and have never used them since.”—*Personal testimony of Richard P. Mendoza, Michigan pastor.*

Richard mentioned that additional personal decisions were made and, ultimately, three band members and two stage hands who had been present that night became Christians.

“For God is not the author of confusion, but of peace, as in all churches of the saints.”—*1 Corinthians 14:33*

“For God hath not given us the spirit of fear; but of power, and of love, and of a sound mind.”—*2 Timothy 1:7*

“For the Lord GOD will help me; therefore shall I not be confounded: therefore have I set my face like a flint, and I know that I shall not be ashamed.”—*Isaiah 50:7*

“Cast thy burden upon the LORD, and He shall sustain thee: He shall never suffer the righteous to be moved.”—*Psalm 55:22*

“Trust in the LORD with all thine heart; and lean not unto thine own understanding. In all thy ways acknowledge Him, and He shall direct thy paths.”—*Proverbs 3:5-6*

“If any of you lack wisdom, let him ask of God, that giveth to all men liberally, and upbraideth not; and it shall be given him.”—*James 1:5*

“I will instruct thee and teach thee in the way which thou shalt go: I will guide thee with Mine eye.”—*Psalm 32:8*

“Be careful for nothing; but in every thing by prayer and supplication with thanksgiving let your requests be made known unto God. And the peace of God, which passeth all understanding, shall keep your hearts and minds through Christ Jesus.”—*Philippians 4:6-7*

“He that keepeth thee will not slumber. Behold, He that keepeth Israel shall neither slumber nor sleep. The Lord is thy keeper: the Lord is thy shade upon thy right hand.”—*Psalm 121:3-5*

Inside Rock Music

ESCAPING THE ADDICTION

A practicing psychiatrist, who has done careful research into various forms of addiction, including rock music, explains the problem. Although she has not learned about the "drum possession rhythms," discussed earlier, her insights are still very revealing.

"One of the most powerful releases of the fight-or-flight adrenaline high is music which is discordant in its beat or chords. Good music follows exact mathematical rules, which cause the mind to feel comforted, encouraged, and 'safe.' **Musicians have found that when they go against these rules, the listener experiences an addicting high.**

"Like unscrupulous 'diet' doctors who addicted their clients to amphetamines to ensure their continued dependence, musicians know that discordant music sells and sells. **As in all addictions, victims become tolerant and want something stronger.** The music must become more jarring, louder, and more discordant. **One starts with soft rock, then rock 'n' roll, then on up to heavy metal music . .**

"I have also noted mood swings in all adrenaline addicts, including hard music addicts. It is normal after a fight-or-flight response to have a

recuperation phase . . It is then followed by a **mood crash**. The addict's solution is to try to stay high. This high cannot be maintained, but rather the longer the high, the deeper the crash.

"Many addicts affirm that the music actually calms them and they feel better. **This is similar to a nicotine addict who claims that smoking calms him.** Even after a cigarette, he is more anxious than he would have been if he had never smoked.

"Still the cigarette seems to calm because it reduces the withdrawal temporarily. Anti-anxiety drugs do the same thing: They lose their beneficial effect, but now the person is anxious and must take the pills, because to quit is to be more anxious. **It is the same with strong, beating music.**

"I have found both despair and a tolerance of dangerous activities in music-adrenaline addicts. Danger can produce the same high, and the high feels similar to the music high. **Thus the danger feels familiar—even comfortable.** The brain system designed to protect from danger now leads into danger."—*Verle L. Bell, M.D., Psychiatrist.*

Here is a classic example of the change which occurs in young people who, through continually listening to rock, become possessed and want to rebel against whatever is right:

"When I got angry at my parents for not giving me my way, **I went to my room and turned on my rock music. The music told me** I did not need my parents and that what I want to do is my own business. I began making my own decisions

against my parents' wishes and got into a lot of trouble with wrong friends, drugs, and addiction to rock music and rap."—Misty West, 14, Tennessee, quoted in *How to Conquer the Addiction of Rock Music*, p. 29.

In each of the following experiences, young people describe how rock music led them to depression, rebellion, and suicidal thoughts. But we want to focus on how they were able to escape from rock:

"A well-meaning friend wanted to help me while I worked one summer fixing up a house. So he gave me his favorite tape of contemporary Christian music . . [He tells how one "Christian rock" tape got him started on the wrong path.]

"The worst thing is that **I didn't even notice the growing darkness that was overtaking my life. The steady drone of the rock beat was a powerful anesthesia that deadened my spiritual senses** and thus ushered in a host of tragic decisions. Like a patient that is being operated on, I had no sense of spiritual pain . . [He then told about how it soon became easy to violate what once had been his firm Christian standards].

"Years have passed since that time, and God has shown me the deadly poison of the rock beat in so much modern music. **It took months of daily time in prayer and study of God's Word to regain what I had lost.** I grieve over the destruction that Satan brought to me through the rock beat."—Matthew Mears, Ohio, *ibid.*, pp. 8-9.

"Because of the lifestyle that rock music leads into, and **the depressed, even suicidal thoughts**

that would occur as I listened to this music, I knew it was a bondage from which I needed to be freed. However, I did not have the power to do this. **Each time I tried to break free, the next rock song I heard would pull me down again.**

“Not until a year ago, when I heard that each rock song I listened to gave a piece of my soul to Satan—did I break free. **I found that, as I confessed listening to rock music as sin, and now ask God to take away individual rock songs as I remember them, there is a complete release from the bondage and addiction to rock music.** In place of rebellion and depression, God has given me freedom and joy!”—*Sara Powers, Vermont, in ibid., pp. 10-11.*

“I went back and confessed to my parents [what rock had led me to] . . . Clearing my conscience in this way was the first step in gaining freedom in my life. I claimed the blood of Christ and asked Him to regain the ground I had given to Satan . . .

“Satan would often bring these songs to my mind to open me to temptation . . . **but by confessing each song to God, I was able to rid my soul of this music.** The result was a whole new love and respect toward my parents.”—*Matthew, ibid., p. 34.*

“When I walk into a store or any other place that is playing rock music familiar to my past, **I immediately feel spiritual warfare.** However, I discovered a method that is very effective in overcoming this music. **When I hear a rock song, I think of a hymn that contains a spiritual truth that combats the lies in the rock song. I sing**

that hymn to myself, or even out loud.”—Angela, *ibid.*, p. 34.

“Five years after I stopped listening to Christian and secular rock music, I was by myself one morning, and the words of a wicked song flooded my mind. I was shocked, because normally at that time I would be singing to the Lord.

“The Lord reminded me of my recent prayer that He reveal any area of my soul that was not fully under His control . . . I immediately asked God to take back His ownership of this part of my mind and cleanse it of this terrible song. At that moment I felt a freedom and a great joy in serving a God who can break any bondage, no matter how large or small.”—Melissa, *ibid.*, p. 35.

“ . . . I prayerfully decided to go on a ‘music fast.’ I got rid of all my questionable tapes—and listened only to music that was clearly unobjectionable. I began memorizing large portions of scripture during this ‘music fast’—something that I had had a difficult time doing before.

“Instead of falling asleep listening to music, I went to bed reciting Scripture. For the first time, I could see definite progress in my commitment to the Lord. **Whenever I faced temptation, I would go to Scripture instead of to my tape deck.**

“I then made it my goal to create a big gap between the music to which I would listen—and the music of the world, rather than seeing how close I could come to the line.”—Kathy Voyer, in *ibid.*, p. 17.

In the following words, the authors of the above book write their summary of how to win the battle over rock:

“Steps to regain [the] ‘ground’: Before we can conquer rock addiction, **we must confess our sins and ask God to regain the ‘ground’ that was given to Satan** through bitterness, greed, or immorality . . .

“We are not merely to confess that we have sinned or that we are sinners, but we are also to confess specific sins . . .

“**‘If we confess our sins, He is faithful and just to forgive us our sins, and to cleanse us from all unrighteousness’** (1 John 1:9). We can overcome Satan by Christ’s blood and by our testimony . . . **‘They overcame him [Satan] by the blood of the Lamb, and by the word of their testimony’** (Rev 12:11) . . . ‘He that covereth his sins shall not prosper, but whoso confesseth and forsaketh them shall have mercy’ (Prov 28:13).

“**Every rock song we accepted in our minds contains strongholds of false ideas. Each one must be cast down and replaced with specific truths from the Bible.** Develop disciplines such as **Scripture memorization, daily Bible reading, and meditation on God’s Word**, and ‘receive with meekness the engrafted Word, which is able to save your souls’ (James 1:21).

“**‘Make not provision for the flesh, to fulfill the lusts thereof’** (Rom 13:14). **Any rock music or materials in your home will bring defeat.** The Christians of Ephesus showed their repentance by burning all their evil books and materials (Acts 19:19). God commanded to burn with fire the graven images that are worshiped by the world (Deut 7:25).

“The best way to get darkness out is to let the light in. If we fail to replace evil music with good music, Satan will fill the void with even more destructive addictions.

“Each time you remember a rock song, confess it to God as iniquity, claim the blood of Christ, and ask God to take back the ‘ground’ earlier given to Satan—and tear down the strongholds which Satan built in your soul. Continue on until all the ‘ground’ is regained.”—*Ibid.*, pp. 30-31.

[See the last page in this book for information on an outstanding songbook, which you can purchase singly or in small boxfuls!]

“In quietness and in confidence shall be your strength.”—*Isaiah 30:15*

“He that dwelleth in the secret place of the most High shall abide under the shadow of the Almighty.”—*Psalm 91:1*

“God is our refuge and strength, a very present help in trouble.”—*Psalm 46:1*

“My presence shall go with thee, and I will give thee rest.”—*Exodus 33:14*

“Lo, I am with you alway, even unto the end of the world. Amen.”—*Matthew 28:20*

“He shall give His angels charge over thee, to keep thee in all thy ways.”—*Psalm 91:11*

“Behold, I am the Lord, the God of all flesh: is there any thing too hard for Me?”—*Jeremiah 32:27*

“Behold, I come quickly: hold that fast which thou hast, that no man take thy crown.”—*Revelation 3:11*

“The righteous also shall hold on His way, and he that hath clean hands shall be stronger and stronger.”—*Job 17:9*

“As the Father hath loved Me, so have I loved you: continue ye In My love.”—*John 15:9*

“Wherefore seeing we also are compassed about with so great a cloud of witnesses, let us lay aside every weight, and the sin which doth so easily beset us, and let us run with patience the race that is set before us.”—*Hebrews 12:1*

Inside Rock Music

MUSIC IN THE BIBLE

We were created to worship God and to bless one another. Our music should focus on praising Him. Here are several quotations which will help us better understand the deep value of godly song:

“Man will rise no higher than his conceptions of truth, purity, and holiness. If the mind is never exalted above the level of humanity, if it is not uplifted by faith to contemplate infinite wisdom and love, the man will be constantly sinking lower and lower.”—*Patriarchs and Prophets*, p. 91.

“Jehovah, the eternal, self-existent, uncreated One, Himself the Source and Sustainer of all, is alone entitled to supreme reverence and worship. Man is forbidden to give to any other object the first place in his affections or his service. **Whatever we cherish that tends to lessen our love for God or to interfere with the service due Him, of that do we make a god.**”—*Ibid.*, p. 305.

“Music was made to serve a holy purpose, to lift the thoughts to that which is pure, noble, and elevating, and to awaken in the soul devotion and gratitude to God.

“What a contrast between the ancient custom and the uses to which music is now too often devoted! How many employ this gift to ex-

alt self instead of using it to glorify God!

"A love for music leads the unwary to unite with world lovers in pleasure gatherings where God has forbidden His children to go. Thus that which is a great blessing when rightly used, becomes one of the most successful agencies by which Satan allures the mind from duty and from the contemplation of eternal things."—*Ibid.*, p. 594.

"They [the youth] have a keen ear for music, and **Satan knows what organs to excite to animate, engross, and charm the mind so that Christ is not desired.** The spiritual longings of the soul for divine knowledge, for a growth in grace, are wanting . . . **Music, when not abused, is a great blessing; but when put to a wrong use, it is a terrible curse.** It excites, but does not impart that strength and courage which the Christian can find only at the throne of grace while humbly making known his wants and with strong cries and tears pleading for heavenly strength to be fortified against the powerful temptations of the evil one."—*1 Testimonies*, p. 497.

"No one who has an indwelling Saviour will dishonor Him before others by producing strains from a musical instrument which call the mind from God and heaven to light and trifling things."—*1 Testimonies*, p. 510.

"Satan is leading the young captive. Oh, what can I say to lead them to break his power of infatuation! He is a skillful charmer, luring them on to perdition."—*1 Testimonies*, p. 497.

"The history of the songs of the Bible is full of suggestion as to the uses and benefits of music

and song. **Music is often perverted to serve purposes of evil, and it thus becomes one of the most alluring agencies of temptation.** But, rightly employed, it is a precious gift of God, designed to uplift the thoughts to high and noble themes, to inspire and elevate the soul.

"As the children of Israel, journeying through the wilderness, cheered their way by the music of sacred song, so God bids His children today gladden their pilgrim life. **There are few means more effective for fixing His words in the memory than repeating them in song. And such song has wonderful power.** It has power to subdue rude and uncultivated natures; power to quicken thought and to awaken sympathy, to promote harmony of action, and to banish the gloom and foreboding that destroy courage and weaken effort.

"It is one of the most effective means of impressing the heart with spiritual truth. How often to the soul hard-pressed and ready to despair, memory recalls some word of God's—the long-forgotten burden of a childhood song,—and temptations lose their power, life takes on new meaning and new purpose, and courage and gladness are imparted to other souls!

"The value of song as a means of education should never be lost sight of. **Let there be singing in the home, of songs that are sweet and pure,** and there will be fewer words of censure and more of cheerfulness and hope and joy. **Let there be singing in the school,** and the pupils will be drawn closer to God, to their teachers, and to one another.

“As a part of religious service, singing is as much an act of worship as is prayer. Indeed, many a song is prayer. If the child is taught to realize this, he will think more of the meaning of the words he sings and will be more susceptible to their power.

“As our Redeemer leads us to the threshold of the Infinite, flushed with the glory of God, we may catch the themes of praise and thanksgiving from the heavenly choir round about the throne; and as the echo of the angels' song is awakened in our earthly homes, hearts will be drawn closer to the heavenly singers. **Heaven's communion begins on earth. We learn here the keynote of its praise.”**—*Education*, pp. 167-168.

The Bible gives us excellent instruction about music, and its uses and dangers.

Miriam and Moses used godly songs of praise to celebrate the triumph over the Egyptians at the Red Sea (*Ex 15:1-21*). **David** used music to express his love for God in the Psalms. **Children** used it to express their joyful hallelujahs as Jesus traveled toward Jerusalem (*Matt 21:15-16*).

It will flood all heaven as the redeemed of all ages gather on the sea of glass before the throne of God:

“And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away.”—*Isaiah 35:10*.

In that wonderful, final day of reunion in heaven, God Himself will rejoice over us with singing!

“The Lord thy God in the midst of thee is

mighty; He will save, He will rejoice over thee with joy; He will rest in His love, **He will joy over thee with singing.**”—*Zephaniah 3:17*.

“And **He hath put a new song in my mouth, even praise unto our God:** many shall see it, and fear, and shall trust in the Lord.”—*Psalm 40:3*.

The “new song” God wants to give us is a song of richest praise to Him, because we have become His truly converted little children! (*Ps 33:3; 40:3; 93:1; 92:1; 144:9; 149:1; Isa 42:10*).

“**O sing unto the Lord a new song: sing unto the Lord**, all the earth. Sing unto the Lord, bless His name; show forth His salvation from day to day. Declare His glory among the heathen, His wonders among all people. For the Lord is great, and greatly to be praised.”—*Psalm 96:1-4*.

“**The heavens shall praise Thy wonders**, O Lord: Thy faithfulness also in the congregation of the saints. For who in the heaven can be compared unto the Lord?”—*Psalm 89:5-6*.

Harps, lyres, and cymbals were the musical instruments used in Bible times. The first two are soft, melodious string instruments.

“**String instruments were used extensively to accompany singing**, since they would not cover up the voice or the ‘word of the Lord’ which was being sung.”—*Garen Wolf, The Music of the Bible in Christian Perspective*, p. 287.

The cymbals were only used to mark the beginning of the song or stanzas:

“The cymbals were not used by the precantor to conduct the singing by beating out the rhythm of the song, but rather **to announce the beginning of the song or a stanza** in the song.”—*John*

Kleinig, The Lord's Song, p. 82.

"The percussive instruments were reduced to one cymbal which was not employed in the music proper, but **merely to mark pauses and intermissions.**"—A.Z. Idelsohn, *Jewish Music in Its Historical Development*, p. 17.

Because of this, Israel's music was softer and more sweetly melodious than that of the nations around them. This can be deduced from Exodus 32:17-19. When Moses and **Joshua heard the aggressive Egyptian-type sounds from below**, Joshua interpreted it as the sound of war. But Moses recognized it as worldly singing.

When King Saul, because of his evil thinking, was overcome by an evil spirit, **the godly young man, David, would be called in to help him with the soft melodies of his voice, accompanied on the harp.** It would be unthinkable that David would use rock music, with its demonic origins, to help one tormented by a demon! Instead, **he played gentle, calming music on his harp** (1 Samuel 16:23). It would be equally impossible for Christians today to be able to use worldly music to help those controlled by Satan.

The music of the surrounding nations was far different than that of Israel's,—because the purposes of their worship, and the gods whom they worshiped, were far different:

"At the great fire-festival of Astarte . . **the orgiastic music of double oboes, cymbals, and drums created among the onlookers such a delirious frenzy** that young men emasculated themselves with their own hands."—Alfred Sendrey, *Music in the Social and Religious Life of Antiquity*, p. 69.

"The characteristics of musical civilization of the ancient peoples in the Near East . . [have] . . a

rather homogeneous pattern. **This music, for the most part, had a sensuous, orgiastic quality.** Its character was . . determined by the use of **blaring trumpets, or harsh sounding horns, of noisy cymbals, and of an arsenal of instruments of percussion**, which created a mood and a tone color considered orgiastic by their contemporaries. **Sedate and dignified music** . . [with] the noble outlines of its melodic aspect . . did not come into its own prior to the Hebrews.”—*Ibid.*, pp. 75-76.

This lure of worldly music may be one of the reasons why the Hebrews were so often drawn to the idolatrous worship of surrounding nations.

“At Balaam’s suggestion, a grand festival in honor of their gods was appointed by the king of Moab, and it was secretly arranged that Balaam should induce the Israelites to attend . . Great numbers of the people joined him in witnessing the festivities . . **Beguiled with music and dancing**, and allured by the beauty of heathen vestals, they cast off their fealty to Jehovah.”—*Patriarchs and Prophets*, p. 454.

The Apostle Paul predicted that, **later on, “grievous wolves [will] enter in among you, not sparing the flock.** Also of your own selves shall men arise, speaking perverse things, to draw away disciples after them” (*Acts 20:29-30*). We must continually be on guard.

That which is called “contemporary Christian music” is not an alternative to the music of the world;—it is the same basic thing! **The Bible commands us in Romans 12:2: “And be not conformed to this world.”**

That is not a request, but a clear command issued to every believer! God says we are not to conform

to this world! The word, "conform," means "to fashion or shape one thing like another." "Conform" has to do with an outward change. "Transform" speaks about the inward change which must also take place.

Here is another command of God:

"And they [pastors and youth leaders] shall teach My people the difference between the holy and profane, and cause them to discern between the unclean and the clean."—Ezekiel 44:23.

There are two aspects to sin. One is doing what God says I am not to do and the other is not doing what God says I am to do.

If you do not want to lose your soul, get away from contemporary "Christian" jazz and rock music—as far as you can! Get out, stay out, and work to get others out!

"Be ye not unequally yoked together with unbelievers: for what fellowship hath righteousness with unrighteousness? and **what communion hath light with darkness?** And what concord hath Christ with Belial? or what part hath he that believeth with an infidel? And what agreement hath the temple of God with idols? **for ye are the temple of the living God;** as God hath said, I will dwell in them, and walk in them; and I will be their God, and they shall be My people.

"Wherfore come out from among them, and be ye separate, saith the Lord, and touch not the unclean thing; and I will receive you, and will be a Father unto you, and ye shall be My sons and daughters, saith the Lord Almighty."—*2 Corinthians 6:14-18.*

"And have no fellowship with the unfruitful

works of darkness, but rather reprove them. For it is a shame even to speak of those things which are done of them in secret.”—*Ephesians 5:11-12.*

“Be sober, be vigilant; because **your adversary the devil, as a roaring lion, walketh about, seeking whom he may devour:** Whom resist stedfast in the faith.”—*1 Peter 5:8-9.*

“Strait is the gate, and narrow is the way, which leadeth unto life, and few there be that find it. **Beware of false prophets, which come to you in sheep's clothing,** but inwardly they are ravening wolves. Ye shall know them by their fruits.”—*Matthew 7:14-16.*

God is speaking to every church: **If they refuse to cast out the heathen altars, He will give them up to the temptations they are enchanted by.**

“**Ye shall make no league with the inhabitants of this land;** ye shall throw down their altars.

“**But ye have not obeyed My voice: why have ye done this?** Wherefore I also said, I will not drive them out from before you; but they shall be as thorns in your sides, and their gods shall be a snare unto you.”—*Judges 2:2-3.*

“They did not destroy the nations, concerning whom the Lord commanded them: **but were mingled among the heathen, and learned their works. And they served their idols:** which were a snare unto them. **Yea, they sacrificed their sons and their daughters unto devils.**”—*Psalm 106:34-37 (also read down to verse 43).*

God wants us to praise Him with godly music. This is the happy, joyful task He gives us. We are to begin

now, and continue throughout all eternity!

“Be filled with the Spirit; **speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord;** giving thanks always for all things unto God and the Father in the name of our Lord Jesus Christ.”—*Ephesians 5:18-20.*

“Let the word of Christ dwell in you richly in all wisdom; **teaching and admonishing one another in psalms and hymns and spiritual songs,** singing with grace in your hearts to the Lord.”—*Colossians 3:16.*

“Whether therefore ye eat, or drink, or **whatsoever ye do, do all to the glory of God.**”—*1 Corinthians 10:31.*

“I will declare Thy name unto my brethren, **in the midst of the church will I sing praise unto Thee.** And again, I will put my trust in Him. And again, **Behold I and the children which God hath given me.**”—*Hebrews 2:12-13.*

“Finally, brethren, **whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure,** whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things.”—*Philippians 4:8.*

God has woven music into the very fabric of His Creation. When He made all things, the morning stars sang together and the angels shouted for joy (*Job 38:7*). **The book of Revelation portrays heaven as a place of ceaseless praise, with songs of adoration to God and the Lamb** resounding from all (*Rev 4:9-11; 5:9-13; 7:10-12; 12:10-12; 14:1-3; 15:2-4; 19:1-8*).

“And they sung a new song, saying, Thou art worthy to take the book, and to open the seals thereof: for Thou wast slain, and hast redeemed us to God by Thy blood out of every kindred, and tongue, and people, and nation; and hast made us unto our God kings and priests: and we shall reign on the earth.

“And I beheld, and I heard the voice of many angels round about the throne and the beasts and the elders: and the number of them was ten thousand times ten thousand, and thousands of thousands; **saying with a loud voice, Worthy is the Lamb that was slain to receive power**, and riches, and wisdom, and strength, and honour, and glory, and blessing.

“And every creature which is in heaven, and on the earth, and under the earth, and such as are in the sea, and all that are in them, heard I saying, Blessing, and honour, and glory, and power, be unto Him that sitteth upon the throne, and unto the Lamb forever and ever.”—*Revelation 5:9-13.*

“My tongue shall speak of Thy righteousness and of Thy praise all the day long.”—*Psalm 35:28*

“And the shepherds returned, glorifying and praising God for all the things that they had heard and seen.”—*Luke 2:20*

“Sing praises to the Lord, which dwelleth in Zion: declare among the people His doings.”—*Psalm 9:11*

“Praise the Lord, call upon His name, declare His doings among the people, and make mention that His name is exalted. Sing unto the Lord; for He hath done excellent things: this is known in all the earth.”—*Isaiah 12:4-5*

“Strive to enter in at the strait gate: for many, I say unto you, will seek to enter in and shall not be able.”—*Luke 13:24*

Inside Rock Music

GUIDE TO SELECTING GOOD MUSIC

All music fits into one of three categories:

First, there is music that helps you and gives you strength. Only godly music can do that. It is the only kind that can help you go to heaven.

Second, there is music that doesn't do much of anything for you. It is useless, turns your mind into a desolate wilderness, and should be rejected.

Third, there is music that definitely hurts and weakens you. It tempts you to do bad things and can lead to demon possession. Totally avoid being around such music.

Here are three basic Bible principles which should help guide you toward better decisions:

First, will it glorify God? Here is the first basic principle: "Whatsoever ye do, do all to the glory of God" (*1 Corinthians 10:31*). If your life is dedicated anew to Him each morning, this will be the cardinal rule of your life.

Second, only involve yourself with that which is good. "Whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things" (*Philippians 4:8*). If it is not virtuous, and does not

increase virtue, leave it alone.

Third, you can identify it by its fruits. “Wherefore by their fruits ye shall know them” (*Matthew 7:20*). Music can easily be judged by the effects on those who listen to it. Does it draw you closer to God? Is it only casual entertainment which is not helping you fulfill your work for God? As for music which sensualizes and debases the character,—leave it totally alone!

Here are several questions you should ask yourself, when you select godly music for your church or for yourself:

1. Are the words doctrinally correct?
2. Is the message clear?
3. Does the music fit the words?
4. Is it people-oriented or God-oriented?
5. Does it draw attention to the performance/performer or to the message?
6. What is the message that it teaches?
7. The way it is given, will it actually teach that message?

In summary: Does it honor and glorify God? (*1 Cor 10:31*). Is it doctrinally sound? (*2 Jn 10*). Is it musically well constructed? Is it associated with the world and impurity? (*2 Cor 5:17; 1 Jn 2:15; James 4:4*).

We could also phrase these guidelines in more detail:

1. Above all else, all “Christian” music must glorify God—or it is not Christian (*1 Cor 10:31; Col 3:17, 23-24; Eph 5:19*).
2. Some styles of music are just not Christian.
3. Contemporary “Christian” music was not, and is not, designed to reach the lost. We should not use the excuse that “we must use music the sinner is used to and can identify with in order to reach him.”
4. We should not, in any manner, use music which

is identified with the world's music, its patterns, its impurities, or its objectives (*1 Cor 2:14*).

5. Truly Christian music must be doctrinally sound if it is to glorify God and help human beings. Many current "gospel songs" are doctrinally incorrect. We must not let ourselves be attracted to a nice, catchy tune and forget to weigh the words in the light of Scripture (*2 Jn 10; 1 Tim 1:3; 4:16; 2 Tim 4:2-3; Titus 1:9; 2:1, 7, 10*).

6. Christian music, if it is to honor God, must be "good" music and not have the perversion beats, drums, slides, and noise of pagan music.

7. If it is to honor and glorify God, Christian music must be of a style that is not associated with the world, its sin, and impurities. We should not borrow from rock, jazz, popular, big band, rhythm and blues, etc. For they originated in dance halls, barrooms, nightclubs, discotheques, and earlier still from heathen rituals to establish communion with evil spirits.

8. What is the appearance of the performers and the atmosphere of the performance? Many contemporary performers wear styles of hair and clothing that are not Biblical (*1 Cor 11:14*). Many performances feature elaborate sound systems designed to make the music as loud as possible, along with flashing colored lights (to produce a "psychedelic" effect) and/or white smoke to provide an eerie, demonic atmosphere (*2 Cor 5:17-18; 6:17-18*).

9. Much of contemporary "Christian" music is not much different from the world's music, except for the words—which are often very weak or just plain uns scriptural. The Bible tells us there is to be a distinct difference between believers and non-believers (*2 Cor 5:17; Rom 12:1-2*).

Here are several interesting descriptions of good quality music:

Clear soft tones which are not harsh, shrill, or offend the ear. The singing is not loud, but clear in intonation. The words are given with distinct utterance and clear intonation (*9 Testimonies*, 144). Music ought to have beauty, pathos, and power (*Evangelism*, 505). It is all right for properly selected musical instruments to accompany voices in their songs of praise (*9 Testimonies*, 144), but they should not compete with and overpower them with noise and confusion (*2 Selected Messages*, 36-37). Good singing is subdued and melodious, similar to the sweet music of birds (*Evangelism*, 510). Voices should be modulated, softened, and subdued (*ibid.*, 507-508). Sharp, rasping voices are also inappropriate (*ibid.*, 507).

We should try to sing praises to God, sweetly and reverently like the angels in heaven, not like commercial hard rock singers, only intent to make another dollar.

Here are additional guidelines for what the musical presentation should be like:

1. It should direct the hearer to Jesus as the way, the truth, and the life.
2. It should prepare the way for the presentation of the message from God's Word or continue its appeal, in order to bring a godly response from the hearers.
3. It should be played and sung by those whose lives are consistent with the message they bear.
4. It should be a vehicle for the deep impression of Bible truth, which will inspire a positive change in the life.
5. It should be presented in a carefully planned,

orderly manner.

6. It should be simple and melodic, and presented without any emphasis on personal display.

7. It should give precedence to the preaching of the Word of God, both in emphasis and in allotment of time given to the music.

8. It should maintain a balanced appeal to the emotion and intellect, and not just charm the senses.

This is yet another set of suggestions for what the presentation of music and words should be like:

1. It should bring glory to God and assist us in acceptably worshiping Him.

2. It should ennoble, uplift, and purify the Christian's thoughts.

3. It should effectively influence the Christian in the development of Christ's character in his life and in that of others.

4. It should have words that are in harmony with the clear teachings of the Bible.

5. It should reveal no mixing of the sacred with the profane.

6. The music should match the message of the words.

7. It should be presented in such a manner as to shun theatrical and prideful display.

8. The words should be presented so they can be clearly heard and understood.

9. The message of the words should not be over-powered by the music or the way it is presented.

10. A careful balance of the emotional, intellectual, and spiritual elements should be maintained.

11. High principles of dignity and excellence should never be compromised, in efforts to reach people just where they are.

12. The musical presentation should be appropriate for the occasion, the setting, and the audience for which it is intended.

The following two basic principles should govern our choice of music:

1. All music that we listen to, perform, or compose, should glorify God. “Whether therefore ye eat or drink, or whatsoever ye do, do all to the glory of God” (*1 Cor 10:31*). This is the fundamental Bible principle. Anything that cannot meet this high standard will weaken our experience in the Lord, and we dare not yield to it.

2. All music that we listen to, produce, or present should be the noblest and the best. “Finally, brethren, whatsoever things are true . . . whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things” (*Phil 4:8*). This present life is a preparation for heaven; and all our music should be a foretaste of what we will experience in the life to come.

Lastly, we might mention these points:

1. *Vocal treatment:* The raucous style common to rock; the suggestive, sentimental, breathy, crooning style of the nightclub performer; and other distortions of the human voice should be avoided.

2. *Harmonic treatment:* Music should be avoided that is saturated with the 7th, 9th, 11th, and 13th chords, as well as other exotic sonorities. These chords, when used with careful restraint, produce beauty; but, when used to excess, they distract from the true spiritual quality of the text.

3. *Visual presentation:* Anything which calls undue attention to the performer(s), such as excessive,

affected bodily movement or inappropriate clothing, should find no place in worship or in witnessing.

4. *Amplification*: Great care should be exercised to avoid excessive instrumental and vocal amplification. It should only be the amount needed so that the congregation can clearly hear the words, as distinguished from the background music. When amplifying music, there should be a sensitivity to the spiritual needs of those giving the witness and of those who are to receive it. Careful consideration should be given to the selection of instruments for amplification.

5. *Performance*: The basic objective in the performance of all sacred music should be to exalt Christ rather than to exalt the musician or to provide entertainment.

In the home, the following guidelines should be considered:

1. Music education and appreciation should begin early in the life of the child through the introduction of great hymns and songs in the informal happy experience of family worship. Only carefully selected music should be played on home audio equipment. The example of father and mother to these high standards is very important; for the children will tend to emulate the conduct of their parents.

2. Family singing, possibly with the playing of accompanying musical instruments, should be encouraged.

3. Experiments in writing poetry and song compositions might be encouraged.

4. Parents must keep ever before them the fact that Satan is trying to ruin the Christian experience of each member of the family. So, by precept and example, they must teach and lead in the highest standards of Christian music.

5. Extreme care must be used in the type of programming and music listened to on the various media. Everything vulgar, enticing, cheap, immoral, theatrical, and countercultural should be totally avoided.

“Let the word of Christ dwell in you richly . . teaching and admonishing one another in psalms and hymns.”—*Colossians 3:16*

“Let us offer the sacrifice of praise to God continually, that is, the fruit of our lips giving thanks to His name.”—*Hebrews 13:15*

“Behold, God is my salvation; I will trust, and not be afraid: for the Lord Jehovah is my strength and my song; He also is become my salvation.”—*Isaiah 12:2*

“I, even I, will sing unto the Lord; I will sing praise to the Lord God of Israel.”—*Judges 5:3*

“Let the people praise Thee, O God; let all the people praise Thee.”—*Psalm 67:3*

“And when He [Christ] was come nigh . . the whole multitude of the disciples began to rejoice and praise God with a loud voice for all the mighty works that they had seen.”—*Luke 19:37*

“Ye that fear the Lord, praise Him; all ye the seed of Jacob, glorify Him.”—*Psalm 22:23*

“O give thanks unto the Lord; for He is good: for His mercy endureth forever.”—*Psalm 118:29*

“Cast thy burden upon the Lord, and He shall sustain thee: He shall not suffer the righteous to be moved.”—*Psalm 55:22*

“My heart is fixed, O God, my heart is fixed: I will sing and give praise.”—*Psalm 57:7*

“Thou art my God, and I will praise Thee: Thou art my God, I will exalt Thee.”—*Psalm 118:28*

“I know the thoughts that I think toward you, saith the Lord, thoughts of peace, and not of evil, to give you an expected end.”—*Jeremiah 29:11*

“Say ye to the righteous, that it shall be well with him: for they shall eat the fruit of their doings.”—*Isaiah 3:10*

“A just man falleth seven times, and riseth up again.”—*Proverbs 24:16*

Inside Rock Music

FINAL APPEAL

"In large auditoriums, slick folk musicals with an unmistakable rock beat are premiering before crowds of 5,000 and 10,000 people, and when the invitation is given hundreds of people respond . . . There's no doubt about it, God is working through contemporary music today."—*William Peterson, A New Day for Christian Music, The Wesleyan Advocate, September 16, 1974, p. 6.*

It is unfortunate that many church leaders think that Christian rock is bringing people to Christ, but it is not really happening.

"The impact of a Christian musician in concert is not always what it appears. The serious call of Jesus Christ entails extra-severe obedience and commitment . . .

"At a recent concert I asked how many people loved Jesus. All 500 raised their hands. Then I asked how many had witnessed about Jesus in the past few weeks. **About six to ten raised their hands.** Then I asked how many could explain the plan of salvation. **About three said they could.**

"People, you're in love with someone you don't know. Actually, we've forgotten Him. We're laughing in the face of God.

"It concerns me that in the last few years, we've been able to fill the convert halls, but not our

churches."—*Bill Cole, vice-president of Light Records, in Christian Bookseller, 1980.*

Instead of bringing young people into our churches, we are detouring them out of it—into rock music!

Bill Cole, quoted above, is head of a Christian recording company. He refused the opportunity to make a lot of money by producing "Christian rock" tapes and CDs, because he saw how they were destroying the lives of young people.

A former staff member of Youth for Christ in a large metropolitan city sent out several Jesus rock groups to tour the country in the early 1970s. Looking back on it all, after hearing the reports of the returned workers and while taking part in the tours, he concluded:

"I don't know how much we influenced anybody. It was good entertainment, but not much use in bringing to the kids that the basis of Christianity lies in a commitment to Christ."—*The Jesus Rock Phenomenon*, in *St. John's Calgary Report, February 10, 1978*, p. 20.

Phil was a young man who spent many years, first, in rock music and, later, in a Christian rock band. **Then one day, he entered a godly Christian church—and found Christ. Recognizing that he must leave his worldly past, or be lost, he immediately severed all connections with the rock band.** Here is part of his story. Notice that he did try to give invitations to accept Christ at the end of each performance; yet, because the audience had just been saturated with rock music, they were too bewildered to make decisions that had any real stability.

"In 1973, I became a Christian after playing with rock bands and being in the music business

for about seven years. I was manager of a record shop and played drums in nightclubs and ball-rooms. **I knew the Lord wanted me to come out from among the crowd I was in, and also that He wanted me to put away the rock music that I loved.**

"[At an earlier time] Some well-meaning Christians encouraged me to 'use my talents for the Lord.' **So we formed a group to play what we considered to be the new Christian sound. It was nothing more than secular rock with Christian words.** We thought that the type of music we played, the length of our hair, and the way we dressed would more effectively reach these young people.

"At the close of the concert, we gave our testimonies with soft, slow music in the background. When we gave the invitation, sometimes a hundred or more teenagers would come forward. **Were these conversions genuine? We decided to begin a follow-up.**

"We were shocked to find that almost everyone who had given us an address had gone back to their old ways. I can't think of one person I could show you today as fruit of our so-called 'ministry.' I realize now that they were responding to the music, not to the Holy Spirit."—*Phil Wilson, June 1978.*

Christian musicians, singers, and executives who have their eyes fixed on the money they will make, instead of trying to help young people and older ones have a deeper faith and commitment to God—are making a terrible mistake.

They are playing into Satan's hands, and they will have to answer in the final Judgment for their actions.

The words in Christian rock teach that God approves of whatever we do! —It teaches that there is no need of repentance from sin or putting away of our idols. It teaches that we do not have to change our lives or obey God's Ten Commandment law. **The lyric message of Christian rock is actually watered-down worldliness.**

The music, with its incessant rock beat, was devised in the councils of Satan to excite the passions and lower nature of men and women. It weakens their moral nature, so that they are less able to resist temptation and indulgence in sin.

Christian rock is the total opposite of godliness. **Masquerading as it does under the label of "Christian," it is all the more sinister in its attack** and successful in overcoming the faithful followers of Jesus.

Because "Christian contemporary music" so closely resembles the world's worst secular music, it easily lures Christian believers into giving themselves fully to all that the world can offer. **A full 97% of those who keep listening to "Christian contemporary music," eventually become addicted to secular rock.** It is the intense beat in both which is addicting; so a cross-over from one to the other is easily made.

The offense of the cross has been removed. Genuine godliness is old-fashioned and out of date. **Christians are fooled into thinking that a "Christian rock concert" is the best way to fulfill the Great Commission** to "give the message to all the world."

Music has a tremendous power, not only for evil, but also for good. Consider the simple message of a song appealing to those in the audience to accept Christ as their Saviour. It can have a tremendous effect on those with whom the Spirit of God is working. Many evangelists use a musical selection as the high point of

their appeal for decisions for Christ. One writer said this:

"Music was made to serve a holy purpose, to lift the thoughts to that which is pure, noble, and elevating, and to awaken in the soul devotion and gratitude to God."—*Messages to Young People*, p. 293.

We live in a world infested with sin and evil; yet there are those who imagine that all music is harmless. **In this book we have learned the truth of the matter. The facts are quite obvious.** The conclusions are startling.

If you have not already done so, you must immediately flee from Christian Rock music. Henceforth, you must totally avoid it.

Will you, just now, make this decision? Remember that the only way you can do this is through surrender to God, earnest prayer for help, memorizing Scripture, and singing good songs—so Satan cannot put the bad songs back into your mind!

"Wherefore gird up the loins of your mind, be sober, and hope to the end for the grace that is to be brought unto you at the revelation of Jesus Christ."—1 Peter 1:13

"And let us not be weary in well doing: for in due season we shall reap, if we faint not."—Galatians 6:9

"Thou wilt keep him in perfect peace, whose mind is stayed on Thee: because he trusteth in Thee.' "—Isaiah 26:3

"They that wait upon the Lord shall renew their strength; they shall mount up with wings as eagles; they shall run, and not be weary; and they shall walk, and not faint."—Isaiah 40:31

"The Lord is my light and my salvation; whom shall I fear? the Lord is the strength of my life; of whom shall I be afraid?"—Psalm 27:1

"Cast thy burden upon the Lord, and He shall sustain thee: He shall never suffer the righteous to be moved."—Psalm 55:22

Inside Rock Music

Appendix 1 —

BEST CHAPTER IN THE BOOK

With a title like that, everyone will turn to this chapter. *But it will only be the best—if you read this chapter all the way through.* Then you will find out how truly wonderful it really is.

The secret of how to acquire a radiant Christian experience is to be found here. It will take some work; but, actively entered into, it will encourage you for years to come. It can also be the means of helping you save your loved ones and your children.

“As the children of Israel, journeying through the wilderness, cheered their way by the music of sacred song, so God bids His children today gladden their pilgrim life. **There are few means more effective for fixing His words in the memory than repeating them in song. And such song has wonderful power.** It has power to subdue rude and uncultivated natures; power to quicken thought and to awaken sympathy, to promote harmony of action, and to banish the gloom and foreboding that destroy courage and weaken effort.”—*Education, pp. 167-168.*

It was going to be a rough school year. An old mansion had been rented in Philadelphia, not far from the train depot. Most of the church conference funds had

been sunk into purchasing the building; so there was not much left for some of the needed supplies.

Called "The Philadelphia Academy," it was a private religious school for high-school-age church youth, many of whom were not too religious.

With a staff of four teachers, besides himself, and a student body of 70 teenagers, George H. Akers, the young principal, was not sure what the year would bring. But he was enthusiastic and determined that, with the help of the Lord, it would be a good year.

Yet the situation did not look too good as soon as the term began in early October. Rather quickly, young Harry came to him with the query, "Prof, how can we have worship when we ain't got no songbooks?"

"Yes, I know, Harry, and we're going to see what we can do about that," was Akers' confident reply. But he did not feel as confident as he sounded.

That led them to start something new. At first, there were a few grumblers, but it was not long before they began to like the idea too. Fortunately, Principal Akers was the type of person who knew how to pray—and then enthusiastically get the others to climb on board and help make it a success.

But we are getting ahead of our story. We will let "Prof" Akers describe how the project got started. (I have edited the story a little, for added clarity.)

"Early in the school year, I was discussing with the student-faculty council the centrality of morning worship for our school family. It was very important that we have all the 'family' present each day for morning worship so that we could get our spiritual bearings for the day from God's Word, inviting the Holy Spirit and good angels to sweeten our fellowship with their presence.

“We needed to make this family worship the *very first appointment* of the school day, prime family time for all of us, faculty and students together.

“One of the kids suggested that we call it our ‘Power Hour.’ The name stuck immediately.

“The discussion took an interesting turn when one of the student monitors weighed in with, ‘When do we start? I really dig this “family” idea. You’re Dad, and the faculty are like our big brothers and sisters, and we’re *all* together, like family, getting our day started with God. It will be especially nice to have all the faculty present to experience this with us!’

“Little did I realize that moving the chapel time to early morning *every day* would launch a major debate in the next faculty meeting. It became a moment of truth for us as a faculty of five.

“For whose benefit did the school and the schedule exist? ours or the students?

“As I look back on that historic faculty meeting, I sense now how the Holy Spirit took over that discussion. He knew that *making the worship service our very first business* would become a potent symbol in our school. It was a powerful signal, declaring that as a school family we really did believe Matthew 6:33: ‘Seek ye *first* the Kingdom of God . . and all these’ - other - ‘things shall be added unto you.’

“It meant some radical shifts in faculty schedules, some of them quite painful and inconvenient at first; But God worked it all out, beyond our wildest expectations. Within weeks, we thanked the Lord for the day that we deliberately made worship, prayer, and praise the central organizing principle of our school.

“But what about songbooks? The academy had recently purchased this grand old mansion in west Philadelphia, and the three churches that sponsored

the school had exhausted themselves just in providing all the other physical imperatives to outfit the school. Perhaps there had been songbooks before; but, if so, in the big move to the new quarters they got lost in the shuffle. And we were fresh out of money to buy new ones."

So when Harry asked how they were going to get through the year without songbooks, Prof Akers was puzzled.

Yes, where *would they* get the songbooks? How could they go through nine months of daily worships—without songbooks?

Actually, there were two songbooks, but only two: one for the pianist and the other for the song leader.

So Prof Akers held an emergency meeting with the students, to try and decide what should be done. And then it was that the decision was made.

But we will let him tell what happened next. He mentioned the problem when everyone was present at the next student-faculty discussion:

"I well remember the naive optimism of Susie, one of the senior girls who piped up, 'That's no real problem; we can just *memorize* all the words!'

"What she said almost staggered me! 'And besides,' she went on, 'if what we learned in Bible class yesterday is true—and I'm sure it is—someday we're going to be out in the rocks and mountains, and we'll only have what's in our heads. Why don't we begin storing away those hymns and songs *now*? Who needs songbooks?'

"Believe it or not, the kids bought her suggestion, enthusiastically! I was beginning to think that things were getting out of hand, gone totally unrealistic. But youth are divinely pre-programmed to be mountain

movers. They're looking for a banner to march under, some consuming cause worthy of their boundless energies and fierce loyalties. It was coming out in this student-faculty discussion: youth's instinctive yearning for an overwhelming challenge. They're born for it; they're bored silly and short-circuited without it."

If there are any present or future parents, teachers, or youth workers reading this, you would do well to carefully think through the next few pages. They not only can change your own life, but also the lives of the young people you work with.

"As I look back on this experience now, I realize that God was teaching me an important lesson as a young principal, that keeping lofty ideals constantly and uncompromisingly before our youth, making these the glue that keeps everything in the school and their lives stuck together, is probably the surest way to release and focus their constructive pent-up energies and unflagging commitment. Our youth are weary of religious shadow boxing and playing church; they want something 'real.' To Susie, the time of trouble was just around the corner, and there was little time to spare in getting prepared spiritually for it."

Still unsure of whether this was all going to come to a crashing halt pretty soon, Prof Akers decided he had better go with the momentum for now.

"The discussion tumbled over itself, as the kids happily began laying plans. And I sensed that I was in too deep now to lag behind them or drag my feet; so I let things roll on, figuring I might corral the matter at a more convenient stage later on.

"At the close, one of the boys brought me face to face with present reality:

“ ‘Prof, you’re the head of this house, and you’ll be leading out in Power Hour;—*you can teach us all these hymns!* We promise to learn.’ ”

At those words, Prof Ackers just about choked, but it was true: He was in too deep now to back out.

“With my low voice and lack of giftedness at song leading, I demurred. But they wouldn’t let me out of it. And the next week, I was up front with the lone hymnal in hand, drilling the words into the kids, verse-by-verse.

“Neither I nor the faculty—nor the students themselves—realized that we had kicked a stone, quite impulsively, which would trigger a heavenly avalanche on our little academy! We’d never be the same again.”

But then it was time to begin the first, new worship Hour of Power. So, with songbook in hand, Prof Akers stood in front of the puzzled faculty and enthusiastic students. It was time to start.

“At the piano was Lois Mae, who could play just about anything by ear and really could lead a congregation from the keyboard. I believe that was providential too. What I lacked in vocal melody leadership, she made up with her carry-along accompaniment.

“From Christianity’s most time-honored and majestic paeans of praise to the simplest melodies, she was master of them all. She could re-key any piece and pitch it so that my bass voice could handle it; yet keep it nicely in the range of the girls.

“We discovered, too, that many of those boys who were backing out of song service were not irreligious, as we had thought; they were just shy and self-conscious because their voices were changing and they

were afraid of being embarrassed.

“I later learned from one of these lads that it put him at ease to have a male figure leading out in the music, who frequently flubbed a note or two, who was natural and unapologetic—something he said he readily identified with.

“Another plus: With its smooth, hard-surfaced walls, our little chapel was, what you could call, very ‘live’ acoustically, almost like singing in the shower! Our 75 voices sounded like a mass choir in St. Paul’s Cathedral, and the kids loved it!”

If you want to succeed with a pack of young people in doing this,—*the information on how to do it is here!* Point after point of helpful information, by one who has done it, is in the following paragraphs!

“Our approach was generally relaxed and informal, family-ish, by intent. We encouraged youthful fellowship, tolerated a bit of good-natured banter and laughter; but we certainly had times of sober, reverent reflection and silent prayer too, learning to savor the Lord.

“Special prayer requests and learning to ‘bear one another’s burdens’ soon became a standard part of the morning service.

“The ‘Power Hour’ steering committee deliberately planned for lots of variety and change of pace. Monotony and predictability are lethal with kids; that’s one of the first lessons you learn working with that age level.

“The student-faculty council selected the new song for each week, making selection of repertoire a generational partnership. Result: Both generations learned to appreciate and enjoy the other’s sacred music.

“Of course, there were some ground rules in the council about what was acceptable and what was not.

These discussions were in themselves an educational experience for the youngsters. And the faculty had to rely on persuasion rather than coercion or adult authority, to carry their points. That made for a healthy faculty-student relationship.

“Nominations from either side were seriously and courteously examined. There was a deliberate effort to balance the great hymns of the church with more recent youth gospel songs which were worthwhile. But, by common consent, certain junior camp ditties like ‘Do Lord’ and pre-school finger play routines were ruled out-of-bounds. Even the kids recognized that these tended to trivialize true worship and constituted, as it were, ‘strange fire on the altar.’

“Selections were favored which focused on the Lord—praise and prayer songs which could easily transfer over into one’s own devotional life, rather than songs which merely highlighted youthful togetherness and groupiness. We all sensed that this morning Power Hour was an educational exercise in sacred musical taste, as well as a whetting of the spiritual palate of the younger generation in the peculiar pleasures of personal communion with one’s Maker.

“How did we proceed with learning the various hymns and songs? Well, I would begin each week by announcing the song the student-faculty council had selected. Lois Mae would play it on the piano so we could get the feel of the tune.

“I would follow by reading off one verse of the lyric from the songbook in my hand (the only other one around!). We would repeat the line or verse together, maybe twice if needed, depending on how well it was coming. Then we’d take the next few lines and complete that verse for the day.

“Pure drill. But we endeavored to make it fun; and

it turned out to be just that, far exceeding our expectations and assuaging our qualms.

“Then we’d sing the verse of the day, plus previous ones learned—sometimes jubilantly, sometimes in a quiet meditational mode, but always worshipfully, as befitted the selection on which we were working.

“And so the week progressed, with the effect building as we approached its end: one verse per day, three-to-four-verse songs Monday through Thursday, *and then Friday for the finale!*

“That’s when the kids liked to prove that we really *had* learned all the verses of that song by heart! How we sang on Fridays! How happy and rewarded they felt at the end of the week. I don’t recall once having to throw anyone a dark look or having to hold a tight rein on discipline; we were enjoying the whole experience!

“Occasionally I would pull impromptu trios and quartets out of the audience and let them demonstrate the piece before we would attempt to sing it congregationally. And we planted the faculty strategically around the room to help carry the tunes and identify with the students as fellow learners.

“I had not entered this experiment with instructional objectives. But, as we went along, it became apparent that we were really modeling, instructing the youngsters on how to have a rich and rewarding devotional life on their own, using sacred music in a more deliberate way (along with Scripture),—learning how to talk and *sing to God*.

“Frequently, the brief homily of the day expanded the theme of the song or the particular verse we were learning that day. It’s so easy to sing congregational songs mechanically, without realizing that these are often *personal addresses* to God.

“So we tried to help the students personalize each

song they were singing;—help them make it their very own musical conversation with their Maker. We also savored the lyrics as great literature and reflected on the deep spiritual truths therein.

“That in itself became a musical literature class, an experience in the arts! I especially remember the open discussion times too, when we would ‘freewheel’ it by, letting the students say how the lyric affected them. Spontaneous testimony usually followed.

“For closing, there was often a verse of Scripture used, with or without commentary, as time permitted, and a closing prayer, often by a volunteer or two from the student body.

“And, of course, Friday night vesper service was review time, not only of the week, but of the whole acquired repertoire of the school year to date!

“Folk came in from all around eastern Pennsylvania for Friday night and Sabbath evening sundown vespers;—they said they wouldn’t miss one for all the world. And they came early, so they wouldn’t miss the best part: the song service (without songbooks, mind you!).

“Often our little chapel was jam-packed a half hour before the announced meeting time. Our springtime visitors could hardly believe their ears. Here was a group of teenagers singing their hearts out for 45 minutes straight, comfortably replaying off the scroll of their minds anywhere from 30 to 40 familiar (and not-so-familiar) hymns and songs that they had been learning all year, and never having to consult a songbook!

“The response was usually one of awe and inspiration. Many visitors went home with a new spiritual hobby: learning hymns and gospel songs by heart. In fact, it has become a lifelong hobby for me; one which I have continued ever since. How grateful I am for what

those kids taught me! It has so enriched my own devotional life.

“My latest addition is #32 in the new hymnal, ‘Day by day and with each passing moment, Strength I find to meet my trials here.’ Talk about a spiritual upstart for the day!

“When I think of the difficult situation we started off with, I marvel that the kids hung in there with me on ‘Dear Lord and Father of Mankind.’ But they did, and loved every line of it. Get out your hymnal and read that high-density poetry by John Greenleaf Whittier, and experience the beautiful melody provided by F.C. Maker. It is not only great literature, it’s magnificent, irresistible music too! I can still sing all five verses by heart and find that ‘musical prayer’ more packed with meaning with each recital and singing.

“What a sound track for the day’s routine duties! It sure beats anything Hollywood or the pop song merchants can serve up. So many kids remarked about it just that way. The new habit literally put a new song in their hearts, to be reviewed and relished all day long!

“Think of it—a student body learning by heart about forty sacred songs in a school year, just by completing one each week—and having so much fun and getting a spiritual lift doing it!

“Take it from me: This practice will transform a school—any school! This corporate hobby harnesses a supernatural element.

“ ‘The value of song as a means of education should never be lost sight of. Let there be singing in the home, of songs that are sweet and pure, and there will be fewer words of censure and more of cheerfulness and hope and joy. Let there be singing in the school; and the pupils will be drawn closer to God, to their teachers, and to one an-

other' (*Child Guidance*, p. 523).

"Who can calculate the eternal impact of such happy-time memorization on each student? For the rest of their lives, they will be powerfully blessed by this joyous devotional-life regime—thoughtfully singing (or just reciting) inspired prayer songs!

" 'Make me a captive, Lord,
 'and then I shall be free;
" 'Force me to render up my sword,
 'and I shall conqueror be.
" 'I sink in life's alarms
 'when by myself I stand;
" 'Imprison me within Thine arms,
 'and strong shall be my hand.'

"And there were also other majestic paeans of praise and commitment, that the kids really got into,—like 'Live Out Thy Life Within Me,' 'There's a Wideness in God's Mercy,' 'Amazing Grace,' 'Bless This House,' 'We Gather Together,' and the like. We even learned old-timers like 'A Mighty Fortress Is Our God.' Hymns like that one especially made them appreciate the reality of their personal conflict with the forces of darkness and the superior, supernatural keeping power of God,—for the battle is real and so is the victory! Would you believe it? These 'heavies' became standby favorites with a group of very normal teenagers.

"Some verses of some songs, like the second verse of 'Beneath the Cross of Jesus,' invoked special relish and adoration with the kids. Another example is 'When Peace Like a River.' They just doted on each phrase of that one, especially at the conclusion of revival services, closing with testimonies and dedication. They loved to sing out their confession for the universe to hear: 'It is well, it is well, with my soul!'

“I was surprised at how personally they came to appropriate the messages of the songs. But I shouldn’t have been. After all, that’s what the whole thing was all about, and what Christian education should be about. —*Learning to praise God and express heartfelt gratitude to Him* is truly one of the ‘distinctives’ of any godly Christian school that is properly organized around its mandated objectives.

“Don’t tell me that teenagers can only relate to the superficial, sentimental, or bounce-and-sway stuff; I have learned differently! I have listened to them handle ‘I Sing the Mighty Power of God.’ I have watched their faces and seen them savor the songs as one would savor an exotic dish—making each line *intensely personal* as they sang it to their God.

“Whoever thought that ‘I Am So Glad that Jesus Loves Me’ is for kindergarten? Review that lyric, to be sung with zest, and you’ll find it has a special charm and exuberance about it *for adults!* The second and third verses of that song really thrilled these young people, and probably the angels as they heard them sing it!

“As the students memorized these songs, the Holy Spirit led them to adopt their messages as their very own! I think the Spirit even sharpened their memorization skills. This was Christian education in verity.

“Faculty and students together all began to comprehend that hymns and gospel songs enjoy a special kind of inspired quality, not at Scriptural level, of course, but certainly more than just good poetry or melody. We found ourselves becoming personally grateful to the poets and musicians who so enriched our lives, especially our private devotional lives.

“One of our boys worked at a construction site during the next summer to earn school money. I got to

chat with him a bit at campmeeting. Here's how he looked back on that special school year:

"You know, Prof, I have to admit I don't remember a lot from the Bible class, the weeks of prayer, the church sermons, or even your talks. But those songs we learned each morning in Power Hour—*now that's another thing!*"

"This construction job I'm working on is a real cesspool. The dirty jokes, coarseness, and profanity.

"I don't know what I'd do if it weren't for those wonderful songs we learned at the academy. It's almost like I've got soundproof earmuffs on, and I'm shut in with God while I'm carryin' hod. I just rehearse 'em all day long, and that vileness doesn't stain me. And I go home at night like I spent the day in a prayer meeting!"

"The influence of those songs went beyond ourselves. The Philadelphia Transit Authority, which provided the buses that carried our students to each of the three sponsoring churches on a rotation basis, informed us that its drivers were putting in reservations weeks ahead for the privilege of driving *our kids* to church! The supervisors couldn't get over it; since that kind of assignment was usually the very last thing their drivers wanted to get hung with, considering the way typical high schoolers usually behaved on the buses.

"It was the singing, of course, that made the difference. Forty-five minutes of it, non-stop. The whole collection of songs, learned at school, punctuated by a lot of laughter, youthful zest and fellowship. As one of the girls put it, 'Going to church was never so much fun before!'"

As you can see, those memorized songs were preparing those students for their entire future life here on earth, amid all its perils and heartaches. They were

also helping them make their personal decision to continue their daily walk with Christ—so they would have a grand class reunion later in heaven, when Christ returns the second time for His own!

Prof Akers also told of an incident which occurred shortly after that school year began. It was a foggy Friday evening in October, and three of the girls were on the front steps of the old mansion that served as their academy that year.

As they sat there in the gathering darkness, they enthusiastically sang a song, earlier memorized during a morning worship which they planned to sing that night for vespers, which was soon to begin.

This was the song they were singing:

“Once I was lost in sin’s degradation, Jesus came down to bring me salvation, Lifted me up from sorrow and shame, Now I belong to Him!

“Joy floods my soul for Jesus has saved me, Freed me from sin that long had enslaved me, His precious blood He gave to redeem, Now I belong to Him!

“Now I belong to Jesus, Jesus belongs to me, Not for the years of time alone, But for eternity.”

But just then, as they finished singing the song over the first time,—someone appeared. We will let Prof Akers tell what happened next:

“Out of the fog and the darkness loomed the form of a well-dressed middle-aged gentleman, hat pulled down in front and topcoat collar turned up to protect him from the elements. Briefcase in hand, he was presumably a business executive just off the last commuter train [at the nearby train station].

“His sudden appearance startled the girls. But he stood a respectful ten or twelve feet away on the sidewalk leading up to the school and asked in a friendly

tone, 'Girls, what kind of an institution is this—a seminary or something? I just heard your lovely music wafting through the fog and wondered. Where did you learn to sing a song like that?'

" 'We're students in this Christian school, and we learn these songs every day,' came the reply.

"There was an awkward silence, which he finally broke: 'My young friends, you don't know how fortunate you are. I sure wish I'd attended a high school like that when I was your age! Thank you, ladies; you'll never know how much I needed that tonight.'

" 'I'd give a million dollars right now if I could sing a song like that from *my* heart, like you do. May you always be able to sing it.'

"And with that, he disappeared into the darkness."

All around us are men and women disappearing into the darkness of this world. They need Jesus Christ, the One revealed so clearly in your Bibles and your old-time hymn books.

All around us are young people, in the churches and in the world, who are also disappearing in the darkness of worldliness.

Why would anyone want that Satan-inspired, demon-filled junk noise—called rock,—when they can have godly music which will help them prepare for eternal life!

The problem is that the youth are spiritually starved. We are not pointing them in the right direction: *toward study and memorization* of Bible verses and Christian songs.

I urge you to begin changing things at your home, at your school, and at your church. Bring godly songs into them all. Make the songs real to yourself and to others. Begin memorizing and singing them. Let the

good work begin in your own life—and let it radiate outward. It will affect everyone you meet.

If you cannot find an old-fashioned songbook, turn to the last page in this book! We have one for you, and at a fairly low cost.

“O come, let us sing unto the Lord: let us make a joyful noise to the Rock of our salvation.”—*Psalm 95:1*

“And they sung as it were a new song before the throne . . . These are they which follow the Lamb whithersoever He goeth.”—*Revelation 14:3-4*

“Ye shall have a song, as in the night when a holy solemnity is kept; and gladness of heart, as when one goeth with a pipe to come into the mountain of the Lord, to the Mighty One of Israel.”—*Isaiah 30:29*

“And when he had consulted with the people, he appointed singers unto the Lord, and that should praise the beauty of holiness, as they went out before the army, and to say, Praise the Lord; for His mercy endureth forever.”—*2 Chronicles 20:21*

“What is it then? I will pray with the spirit, and I will pray with the understanding also: I will sing with the spirit, and I will sing with the understanding also.”—*1 Corinthians 14:15*

“Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.”—*Ephesians 5:19*

“Then sang Moses and the children of Israel this song unto the Lord, and spake, saying, I will sing unto the Lord, for He hath triumphed gloriously.”—*Exodus 15:1*

“And they sing the song of Moses the servant of God, and the song of the Lamb, saying, Great and marvelous are Thy works, Lord God Almighty; just and true are Thy ways, Thou King of saints.”—*Revelation 15:3*

“Is any among you afflicted? let him pray. Is any among you merry? let him sing psalms.”—*James 5:13*

“But ye are a chosen generation, a royal priesthood, an holy nation, a peculiar people; that ye should shew forth the praises of Him who hath called you out of darkness into His marvelous light.”—*1 Peter 2:9*

Inside Rock Music

Appendix 2 —

HOW ROCK STARS DIE

“The fear of the Lord prolongeth days, but the years of the wicked shall be shortened.”—*Proverbs 10:27*.

Here is how 280 rock performers, that we were able to locate, died. Each one experienced a miserable death.

Most “rockers” die between the ages of 25 and 45. Some die by suicide or are murdered. Others die from a drug overdose. Many die from car or airplane crashes caused by liquor or street drug overdoses. Because of their sexual excesses and hard drug, liquor, and tobacco usage, still others die at relatively early ages from heart attacks, lung cancer, or AIDS. (*From the World Almanac and Book of Facts, 1997*.)

The average age at death of Americans is 75.8 years. The average age at death of rock stars is 36.9 years.

- (1) NAME**
- (2) - (ROCK GROUP)**
- (3) - DATE OF DEATH [YY/MM/DD]**
- (4) - AGE AT DEATH**
- (5) - CAUSE OF DEATH**

Johnny Ace - 54-12-24 - 25 - **Suicide**

Nick Acland (Lush) - 96-10-17 - **Suicide**

Carl Albert - (Vicious Rumours) - 95-04-23 - **age ? - Car crash**

- GG Allin - 93-06-28 - **age 36 - Drug overdose**
Duane Allman - (Allman Brothers Band) - 71-10-29 - **age 24 - Motorcycle accident**
Matthew Ashman - (Bow Wow Wow) - 95-11-21 - **age 35 - Diabetes**
Chet Baker - 88-05-13 - **age 58 - Fell out window**
Florence Ballard - (Supremes) - 76-02-22 - **age 32 - Medical**
Ray "Raybeez" Barbieri - (Warzone) - 97-08-11 - **Pneumonia**
Carlton Barrett - (Wailers) - 87-04-17 - **age 37 - Murdered**
Stiv Bators - (Dead Boys) - 90-06-03 - **age 40 - Hit by a Car**
Paul Beaver - (Beaver and Krause) - 75-01-16 - **age 50 - Heart attack**
Chris Bell - (Big Star) - 78-12-27 - **age 27 - Car crash**
Jesse Belvin - (Jesse & Marvin) - 60-02-06 - **age 26 - Car crash**
Duster Bennett - 76-03-26 - **age 29 - Car crash**
Bert Berns - (*producer*) - 67-12-30 - **age 38 - Heart attack**
Bobby Bloom - 74-02-28 - **age 28 - Suicide**
Mike Bloomfield - 81-02-15 - **age 37 - Drug overdose**
Marc Bolan - (T-Rex) - 77-09-16 - 30 - **Car crash**
Tommy Bolin - (Deep Purple) - 76-12-04 - **age 25 - Drug overdose**
Graham Bond - 74-05-08 - **age 36 - Suicide**
John Bonham - (Led Zeppelin) - 80-09-25 - **age 32 - Alcohol overdose**
Dennes Boon - (Minutemen) - 85-12-22 - **age 27 - Car crash**
David Box - (Crickets) - 64-10-23 - **age 21 - Airplane crash**
Roy Buchanan - 88-08-14 - **age 48 - Suicide**
Jeff Buckley - 97-05-29 - **age 30 - Drowned**
Tim Buckley - 75-06-29 - **age 28 - Drug overdose**
Johnny Burnette - 64-... - **age 30 - Drowned**
Cliff Burton - (Metallica) - 87-09-27 - **age 25 - Traffic accident**
Glenn Buxton - (Alice Cooper) - 97-10-19 - **age 49 - Pneumonia**
David Byron - (Uriah Heep) - 85-02-28 - **age 38 - Heart attack**
Ronnie Caldwell - (Bar-Kays) - 67-12-10 - **age 19 - Airplane crash**
Tommy Caldwell - (Marshall Tucker Band) - 80-04-28 - **age 30 - Car crash**
Randy California - (Spirit) - 97-01-02 - **age 45 - Drowned**
Robert Calvert - (Hawkwind) - 88-08-14 - **age 42 - Heart attack**
John Campbell - 93-06-.. - **age 41 - Heart attack**
Karen Carpenter - (Carpenters) - 83-02-04 - **age 33 - Anorexia**
Eric Carr - (Kiss) - 91-11-24 - **age 41 - Cancer**
Chas Chandler - (Animals) - 96-07-17 - **age 58 - Heart attack**
Harry Chapin - 81-07-16 - **age 38 - Car crash**
Bill Chase - (Chase) - 74-08-12 - **age 39 - Airplane crash**
Miss Christine - (GTO's) - 72-11-05 - **age ? - Drug overdose**
Gene Clark - (Byrds) - 91-05-24 - **age 49 - Heart attack**

Steve Clark - (Def Leppard) - 91-01-08 - **age 30 - Alcohol**
Walter Clark - (Chase) - 74-08-12 - **age 25 - Airplane crash**
Kurt Cobain - (Nirvana) - 94-04-05 - **age 27 - Suicide**
Eddie Cochran - 60-04-17 - **age 21 - Car crash**
Brian Cole - (Association) - 72-08-02 - **age 28 - Drug overdose**
Nat 'King' Cole - 65-02-15 - **age 48 - Cancer**
Allen Collins - (Lynyrd Skynyrd) - 90-01-23 - **age 37 - Pneumonia**
Rob Collins - (Charlatans) - 96-07-23 - **age 32 - Car crash**
Sam Cooke - 64-12-11 - **age 33 - Murdered**
Vincent Crane - (Atomic Rooster) - 89-02-01 - **age 44 - Suicide**
Darby Crash - (Germs) - 80-12-07 - **age 22 - Suicide**
Jim Croce - 73-09-20 - **age 30 - Airplane crash**
Carl Cunningham - (Bar-Kays) - 67-12-10 - **age 18 - Airplane crash**
Ian Curtis - (Joy Division) - 80-05-18 - **age 23 - Suicide**
King Curtis - 71-08-13 - **age 37 - Murdered**
Dalida - 87-05-03 - **age 53 - Suicide**
Bobby Darin - 73-12-20 - **age 37 - Heart attack**
Cyril Davies - (Blues Incorporated) - 64-01-07 - **age 31 - Leukemia**
Pete De Freitas - (Echo & the Bunnymen) - 89-06-14 - **age ? - Motorcycle accident**
Louise Dean - (Shiva) - 95-07-08 - **age 24 - Car crash**
Zenon DeFleur - (Count Bishops) - 79-03-17 - **age 28 - Car crash**
Sandy Denny - (Fairport Convention) - 78-04-21 - **age 31 - Fall**
John Denver - 97-10-12 - **age 53 - Airplane crash**
\$nbsp Dimwit - (DOA) - 94-08-27 - **age ? - Drug Overdose**
Nicholas Dingley - (Hanoi Rocks) - 84-12-08 - **age 24 - Car crash**
Tom Donahue - 75-04-28 - **age 46 - Heart attack**
Nick Drake - 74-11-25 - **age 26 - Suicide**
Tony Duhig - (Jade Warrior) - 91-01-.. - **age ? - Heart attack**
Cass Elliot - (Mamas and Papas) - 74-07-29 - **age 32 - Choked**
John Emma - (Chase) - 74-08-12 - **age 22 - Airplane crash**
Tom Evans - (Badfinger) - 83-11-18 - **age 36 - Suicide**
Hans Holzl (Falco) - 98-02-06 - **age 40 - Car crash**
Pete Farndon - (Pretenders) - 83-04-14 - **age 30 - Drug overdose**
Jimmy Fernandez - (God Machine) - 94-05-12 - **age 29 - Medical**
Matthew Fletcher - (Heavenly) - 96-06-14 - **age 26 - Suicide**
Tom Fogerty - (Creedence Clearwater Revival) - 90-09-22 - **age 49 - Heart attack**
Rhett Forrester - (Riot) - 94-01-22 - **age 37 - Murdered**
Bobby Fuller - (Bobby Fuller 4) - 66-07-18 - **age 22 - Murdered**
Billy Fury - 83-01-28 - **age 41 - Heart attack**

Cassie Gaines - (Lynyrd Skynyrd) - 77-10-20 - **age ? Airplane crash**
Steven Gaines - (Lynyrd Skynyrd) - 77-10-20 - **age 28 - Airplane crash**
Rory Gallagher - 95-06-14 - **age 47 - Alcohol**
Rick Garberson - (Bizarros) - 79-07-15 - **age ? Poisoning**
Jerry Garcia - (Grateful Dead) - 95-08-09 - **age 53 - Heart attack**
Danny Gatton - (*session musician*) - 94-10-04 - **age 49 - Suicide**
Marvin Gaye - 84-04-01 - **age 45 - Murdered**
Lowell George - (Little Feet) - 79-06-29 - **age 34 - Heart attack**
Andy Gibb - 88-03-10 - **age 30 - Medical**
Ray Gillen - (Black Sabbath, Badlands) - 93-12-01 - **age 33 - Cancer**
Steve Gilpin - (Mi-sex) - 92-11-25 - **age 41 - Car crash**
John Glascock - (Jethro Tull) - 79-11-17 - **age 28 - Medical**
Keith Godchaux - (Grateful Dead) - 80-07-23 - **age 32 - Car crash**
Dwayne Goettel - (Skinny Puppy) - 95-08-23 - **age 31 - Drug overdose**
Steve Goodman - 84-09-20 - **age 36 - Leukemia**
Ric Grech - (Family, Blind Faith) - 90-03-17 - **age 44 - Drug overdose**
Paul Hackman - (Helix) - 92-07-05 - **age 39 - Car crash**
Bill Haley - 81-02-09 - **age 56 - Alcohol**
Ollie Hallsall - (Patto, Timebox, Boxer) - 93-... - **age 43 - Heart attack**
Pete Ham - (Badfinger) - 75-04-23 - **age 28 - Suicide**
Roy Hamilton - 69-07-20 - **age 40 - Heart Attack**
Tim Hardin - 80-12-29 - **age 39 - Drug overdose**
Slim Harpo - 70-01-31 - **age 43 - Heart Attack**
Alex Harvey - (Sensational Alex Harvey Band) - 82-02-04 - **age 46 - Heart attack**
Les Harvey - (Stone The Crows) - 72-05-03 - **age 27 - Electrocuted**
Donny Hathway - 79-01-13 - **age 33 - Suicide**
Ted Hawkins - 95-01-01 - **age 58 - Heart attack**
Sean Hayes - 95-07-12 - **age 49 - Aids**
Eddie Hazel - (Parliament, Funkadelic) - 93-02-.. - **age 42 - Medical**
Helno - (Les Negresses Vertes) - 93-01-21 - **age 29 - Drug overdose**
Jimi Hendrix - 70-09-18 - **age 27 - Drug overdose**
Jay Hening - (Demolition 23) - 97-04-18 - **age 23 - Suicide**
Gregory Herbert - (Blood, Sweat & Tears) - 78-... - **age 28 - Drug overdose**
Bob Hite - (Canned Heat) - 81-04-05 - **age 36 - Heart attack**
Eldon Hoke (El Duce) - (The Mentors) - 97-04-19 - **age 38 - Hit by Train**
Buddy Holly - 59-02-03 - **age 22 - Airplane crash**
James Honeyman-Scott - (Pretenders) - 82-06-16 - **age 25 - Drug overdose**
Shannon Hoon - (Blind Melon) - 95-10-21 - **age 28 - Drug overdose**

Little Willie John - 68-05-27 - **age 30** - Pneumonia (in prison)

Keith Hudson - 84-11-14 - **age 38** - Cancer

Michael Hutchence - (INXS) - 97-11-22 - **age 37** - Suicide

Phyllis Hyman - 95-07-03 - **age 44** - Suicide

O'Kelly Isley - (Isley Brothers) - 86-03-31 - **age 48** - Heart attack

Al Jackson - (Booker T. and the MGs) - 75-10-01 - **age 39** - Murdered

Paul Avron Jeffreys - (Cockney Rebel) - 88-12-21 - **age 36** - Airplane crash

Ken Jensen - (D.O.A.) - 95-01-29 - **age ?** - Fire

Robert Johnson - 38-08-16 - **age 27** - Poisoned

Billy Jones - (Outlaws) - 95-02-.. - **age 45** - Suicide

Brian Jones - (Rolling Stones) - 69-07-03 - **age 27** - Drowned

Phalin Jones - (Bar-Kays) - 67-12-10 - **age 18** - Airplane crash

Janis Joplin - 70-10-04 - **age 27** - Drug overdose

Wong Ka Kui - (Beyond) - 93-06-30 - **age 31** - Accident

Terry Kath - (Chicago) - 78-01-23 - **age 32** - Gun accident

Tim Kelly - (Slaughter) - 98-02-05 - **age 34** - Car crash

Wells Kelly - (Orleans, Meat Loaf) - 84-10-29 - **age 35** - Choked

Eddie Kendricks - (Temptations) - 92-09-.. - **age 52** - Cancer

Frankie Kennedy - (Altan) - 94-10-14 - **age 38** - Cancer

Johnny Kidd - 66-11-07 - **age 27** - Car crash

Freddie King - 76-12-28 - **age 43** - Heart attack

Jimmy King - (Bar-Kays) - 67-12-10 - **age 18** - Airplane crash

Sam Kinison - 92-04-10 - **age 38** - Car crash

Helmut Koellen - (Triumvirat) - 77-05-03 - 27 - Poisoning

Alexis Korner - (Blues Incorporated) - 84-01-01 - **age 56** - Cancer

Paul Kossoff - (Free) - 76-03-19 - **age 26** - Heart Attack

Fela Kuti - 97-08-02 - **age 58** - Aids

Randy Laire - (Heathen) - 92-01-.. - **age ?** - Car crash

Martin Lamble - (Fairport Convention) - 69-06-01 - **age 19** - Car crash

Nicolette Larson - 97-12-16 - **age 45** - Medical

Peter Laughner - (Pere Ubu) - 77-06-22 - **age 24** - Medical

John Lennon - (Beatles) - 80-12-08 - **age 40** - Murdered

Philip Lithman - (Snakefinger) - 87-07-.. - **age 38** - Heart attack

Trevor Lucas - (Fairport Convention) - 89-02-04 - **age 45** - Heart attack

Frankie Lymon - (The Teenagers) - 68-02-28 - **age 25** - Drug overdose

Phil Lynott - (Thin Lizzy) - 86-01-04 - **age 35** - Drug Abuse

Billy MacKenzie - (Associates) - 97-01-23 - **age 39** - Suicide

David Mankaba - (Bhundu Boys) - 91-10-.. - **age ?** - Aids

Geoff Mann - (Twelfth Night) - 93-03-.. - **age ?** - Cancer

Richard Manual - (The Band) - 86-03-04 - **age 42** - Suicide

Bob Marley - 81-05-11 - **age 36 - Cancer**

Steve Marriott - (Small Faces, Humble Pie) - 90-04-20 - **age 43 - Fire**

Van McCoy - 79-07-06 - **age 38 - Heart attack**

Jimmy McCulloch - (Wings) - 79-09-27 - **age 27 - Heart attack**

Sean McDonnell - (Surgery) - 95-01-18 - **age 29 - Medical**

Robbie McIntosh - (Average White Band) - 74-09-23 - **age 23 - Drug overdose**

Ron 'Pigpen' McKernan - (Grateful Dead) - 73-03-08 - **age 27 - Alcohol**

Harold McNair - (Ginger Baker's Airforce) - 71-03-26 - **age ? - Cancer**

Clyde McPhatter - (Drifters) - 72-16-13 - **age 38 - Medical**

Don McPherson - (Main Ingredient) - 71-04-04 - **age 39 - Leukemia**

Joe Meek - (*producer*) - 67-02-03 - **age 38 - Suicide**

Jonathan Melvoin - (Smashing Pumpkins) - 96-07-11 - **age 34 - Drug overdose**

Freddie Mercury - (Queen) - 91-11-24 - **age 45 - Aids**

Country Dick Montana - (Beat Farmers) - 95-11-.. - **age 40 - Heart attack**

Keith Moon - (Who) - 78-09-07 - **age 32 - Drug overdose**

Jim Morrison - (Doors) - 71-07-03 - **age 27 - Heart attack**

Sterling Morrison - (Velvet Underground) - 95-08-30 - **age 53 - Cancer**

Bill Murcia - (New York Dolls) - 72-11-06 - **age 21 - Drug overdose**

Dee Murray - (Elton John) - 92-02-.. - **age 45 - Stroke**

Brent Mydland - (Grateful Dead) - 90-07-01 - **age 38 - Drug overdose**

Don Myrick - (Earth, Wind & Fire) - 93-07-30 - **age 53 - Murdered**

Rick Nelson - 85-12-31 - **age 45 - Airplane crash**

Christa Paffgen - (Nico, Velvet Underground) - 88-07-18 - **age 44 - Cerebral Hemorrhage**

Harry Nilsson - 94-01-15 - **age 52 - Heart attack**

Jerry Nolan - (New York Dolls, Heartbreakers) - 92-02-.. - **age 45 - Stroke**

Yogi Norton - (Luther Vandross) - 87-06-.. - **age ? - Suicide**

Notorious BIG - 97-03-09 - **age 24 - Murdered**

Bradley Nowell - (Sublime) - 96-05-25 - **age 28 - Drug overdose**

Nusrat Fateh Ali Khan - 97-08-16 - **age 48 - Heart attack**

Laura Nyro - 97-04-08 - **age 49 - Cancer**

Berry Oakley - (Allman Brothers Band) - 72-11-10 - **age 24 - Motorcycle accident**

Phil Ochs - 76-04-07 - **age 35 - Suicide**

Criss Oliva - (Savatage) - 93-10-17 - **age ? - Car crash**

Roy Orbison - 88-12-07 - **age 52 - Heart attack**

Malcolm Owen - (Ruts) - 80-07-14 - **age 24 - Drug overdose**

John Panozzo - (Styx) - 96-07-16 - **age 47 - Alcohol**

Felix Pappalardi - (Mountain) - 83-04-17 - **age 43 - Murdered**

Junior Parker - 71-11-18 - **age 44 - Brain Tumor**
 Gram Parsons - (Byrds) - 73-09-19 - **age 26 - Drug Overdose**
 John 'Jaco' Pastorius - (Weather Report) - 87-09-21 - **age 35 - Murdered**
 Mike Patto - (Patto, Spooky Tooth) - 79-03-04 - **age 36 - Medical**
 Tracy Pew - (Birthday Party) - 86-11-.. - **age 28 - Medical**
 Kristen Pfaff - (Hole) - 94-06-16 - **age 24 - Drug overdose**
 Kenny Pickett - (Creation) - 97-01-07 - **age 49 - Heart attack**
 Jeffrey Lee Pierce - (Gun Club) - 96-03-31 - **age 37 - Stroke**
 Robert Pilatus - (Milli Vanilli) - 98-04-02 - **age 32 - Medical**
 Jeff Porcaro - (Toto) - 92-08-05 - **age 38 - Heart attack**
 William Powel - (O'Jays) - 77-05-26 - **age ? - Cancer**
 Cozy Powell - (Rainbow, Whitesnake, etc.) - 98-04-05 - **age 50 - Car crash**
 Presley Elvis - 77-08-16 - **age 42 - Drug Overdose**
 Rainer Ptacek - (Rainer & Das Combo) - 97-11-12 - **age 43 - Cancer**
 Carl Radle - (Derek and the Dominos) - 80-05-30 - **age 38 - Medical**
 Bobby Ramirez - (Edgar Winter's White Trash) - 72-07-24 - **age 23 - Murdered**
 Otis Redding - 67-12-10 - **age 26 - Airplane crash**
 Keith Relf - (Yardbirds, Renaissance) - 76-05-14 - **age 33 - Electrocuted**
 Randy Rhoades - (Quiet Riot, Ozzy Osbourne) - 82-03-20 - **age 26 - Airplane crash**
 J.P. Richardson - (The Big Bopper) - 59-02-03 - **age 24 - Airplane crash**
 Minnie Ripperton - 79-07-12 - **age 30 - Cancer**
 Mick Ronson - (David Bowie) - 93-04-30 - **age 47 - Cancer**
 John Rostill - (Shadows) - 73-11-01 - **age 31 - Electrocuted**
 Dave Rowbotham - (Durutti Column) - 92-01-.. - **age 34 - Accident**
 David Ruffin - (Temptations) - 91-06-01 - **age 50 - Drug overdose**
 Stefanie Sargent - (7 Year Bitch) - 92-06-27 - **age 24 - Drug overdose**
 David Savoy Jr. - (Husker Du) - 87-02-.. - **age 25 - Suicide**
 Ingo Schwichtenberg - (Helloween) - 95-03-08 - **age 29 - Suicide**
 Bon Scott - (AC/DC) - 80-02-19 - **age 33 - Alcohol**
 Selena - 95-03-31 - **age 23 - Murdered**
 Tupac Shakur - 96-09-13 - **age 25 - Murdered**
 Del Shannon - 90-02-08 - **age 51 - Suicide**
 Will Shatter - (Flipper) - 87-12-09 - **age 31 - Drug Overdose**
 James Sheppard - (Shep & the Limelights) - 70-01-24 - **age 24 - Murdered**
 Guitar Slim - 59-02-07 - **age 32 - Pneumonia**
 Hillel Slovak - (Red Hot Chili Peppers) - 88-06-?? - **age 25 - Drug Overdose**

Fred 'Sonic' Smith - (MC5) - 94-11-05 - **age 45** - **Heart attack**
Vivian Stanshall - (Bonzo Dog Band) - 95-03-05 - **age 51** - **Fire**
Ian Steward - (Rolling Stones) - 85-12-12 - **age 47** - **Heart attack**
Billy Stewart - 70-01-17 - **age ?** - **Car crash**
Bob Stinson - (Replacements) - 95-02-20 - **age 35** - **Drug overdose**
Rory Storm - (Rory Storm and the Hurricanes) - 72-09-27 - **age 32** -
Suicide
Stu Sutcliff - (Beatles) - 62-04-10 - **age 21** - **Medical**
Vinnie Taylor - (Sha Na Na) - 74-04-17 - **age 25** - **Drug overdose**
Biggie Tempo - (Bhundu Boys) - 95-08-13 - **age 37** - **Suicide**
Tammi Terrell - 70-03-16 - **age 24** - **Brain Tumor**
Joe Tex - 82-08-13 - **age 49** - **Heart attack**
Gary Thain - (Uriah Heep) - 76-03-19 - **age 27** - **Drug overdose**
Jason Thirsk - (Pennywise) - 96-07-28 - **age 27** - **Suicide**
Johnny Thunders - (New York Dolls) - 91-04-23 - **age 38** - **Drug overdose**
Steve Took - (T-Rex) - 80-10-27 - **age 31** - **Medical**
Peter Tosh - 87-09-11 - **age 42** - **Murdered**
Nicholas Traina - (Link 80) - 97-08-21 - **age 19** - **Suicide (overdose)**
Arnie Treffers - (Long Tall Ernie & the Shakers) - 95-08-25 - **age 48** -
Cancer
Rob Tyner - (MC5) - 91-09-17 - **age 46** - **Heart attack**
Richie Valens - 59-02-03 - **age 17** - **Airplane crash**
Townes Van Zandt - 97-01-01 - **age 52** - **Alcohol**
Ronnie Van Zant - (Lynyrd Skynyrd) - 77-10-20 - **age 29** - **Airplane crash**
Stevie Ray Vaughan - 90-08-27 - **age 35** - **Helicopter crash**
Henry Vestine - (Canned Heat) - 97-10-20 - **age 52** - **Medical**
Sid Vicious - (Sex Pistols) - 79-02-02 - **age 21** - **Drug overdose**
Gene Vincent - 71-10-12 - **age 36** - **Alcohol**
Jr. Walker - 95-12-.. - **age 53** - **Cancer**
Clarence White - (Byrds) - 73-07-14 - **age 29** - **Car crash**
Danny Whitten - (Crazy Horse) - 72-11-18 - **age 29** - **Drug overdose**
Simon Wilde - (DOA) - 91-05-04 - **age ?** - **Brain Tumor**
Paul Williams - (Temptations) - 73-08-17 - **age 34** - **Suicide**
Tony Williams - (Tony Williams Lifetime Band) - 96-02-23 - **age 52** - **Heart attack**
Wendy O. Williams - (Plasmatics) - 98-04-06 - **age 48** - **Suicide**
Chuck Willis - 58-04-10 - **age 30** - **Car crash**
Al Wilson - (Canned Heat) - 70-09-03 - **age 27** - **Suicide**
Barrie B.J. Wilson - (Procol Harum) - 90-10-.. - **age 43** - **Car crash**
Carl Wilson - (Beach Boys) - 98-02-06 - **age 51** - **Cancer**
Dennis Wilson - (Beach Boys) - 83-12-28 - **age 39** - **Drowned**

Jackie Wilson - 84-01-12 - **age 49 - Medical**
 Ricky Wilson - (B-52's) - 85-10-13 - **age 32 - Cancer**
 Kurt Winter - (Guess Who) - 97-12-15 - **age 51 - Liver failure**
 John Christian Wolters - (Dr. Hook) - 97-06-16 - **age 52 - Cancer**
 Andrew Wood - (Mother Love Bone) - 90-03-19 - **age 24 - Drug overdose**
 Chris Wood - (Traffic) - 83-07-12 - **age 39 - Medical**
 Wallace Yohn - (Chase) - 74-08-12 - **age 27 - Airplane crash**
 Mia Zapata - (Gits) - 93-07-07 - **age ? - Murdered**
 Frank Zappa - (Mothers of Invention) - 93-12-04 - **age 52 - Cancer**

“For their rock is not as our **ROCK**.”—*Deuteronomy 32:31*.

“Behold, God is mighty, and despiseth not any: He is mighty in strength and wisdom. He preserveth not the life of the wicked . . They **DIE** in youth, and their life is among the unclean.”—*Job 36:5, 6, 14*.

“As righteousness tendeth to life: so he that pursueth evil pursueth it to his own **DEATH**.”—*Proverbs 11:19*.

“There is a way which seemeth right unto a man, but the end thereof are the ways of **DEATH**.”—*Proverbs 14:12*.

“For the wages of sin is **DEATH**; **BUT** the gift of God is eternal **LIFE** through Jesus Christ our Lord.”—*Romans 6:23*.

“He that believeth on the Son hath everlasting Life: and he that believeth not the Son shall not see life; but the **WRATH** of God **ABIDETH ON HIM**.”—*John 3:36*.

“See, I have set before thee this day **LIFE** and **GOOD**, and **DEATH** and **EVIL**; in that I command thee this day to love the Lord thy God, to walk in His ways, and to keep His commandments and His statutes and His judgments, that thou mayest live and multiply: and the Lord thy God shall bless thee in the land whither thou goest to possess it. But if thine heart turn away,

so that thou wilt not hear, but shalt be drawn away, and worship other gods, and serve them; I denounce unto you this day, that ye shall surely perish, and that ye shall not prolong your days upon the land, whither thou passest over Jordan to go to possess it. I call heaven and earth to record this day against you, that I have set before you **LIFE** and **DEATH**, blessing and cursing: **THEREFORE CHOOSE LIFE**, that both thou and thy seed may live: that thou mayest love the Lord thy God, and that thou mayest obey His voice, and that thou mayest cleave unto Him: for He is thy life, and the length of thy days.”—*Deuteronomy 30:15-20.*

“God is our refuge and strength, a very present help In trouble.”—*Psalm 46:1*

“I can do all things through Christ which strength-
eneth me.”—*Philippians 4:13*

“Be strong in the Lord, and In the power of His might.”—*Ephesians 6:10*

“Ye shall receive power, after that the Holy Ghost Is come upon you.”—*Acts 1:8*

“Have not I commanded thee? Be strong and of a good courage; be not afraid, neither be thou dismayed: for the Lord thy God Is with thee whithersoever thou goest.”—*Joshua 1:9*

“I will instruct thee and teach thee in the way which thou shalt go: I will guide thee with Mine eye.”—*Psalm 32:8*

“Commit thy works unto the Lord, and thy thoughts shall be established.”—*Proverbs 16:3*

“For this God is our God forever and ever: He will be our guide even unto death.”—*Psalm 48:14*

“The Lord redeemeth the soul of His servants, and none of them that trust in Him shall be desolate.”—*Psalm 34:22*

“Whoso keepeth his mouth and his tongue keep-
eth his soul from troubles.”—*Proverbs 21:23*

“As many as received Him, to them gave He power to become the sons of God, even to them that believe on His name.”—*John 1:12*

Inside Rock Music

Appendix 3 —

APPLAUSE

Should we applaud God in church? No, that does not sound right. Should we applaud fellow Christians? We all recognize that applause is a very strong form of flattery and that clapping our hands in applause for musicians, singers, or preachers will not help them remain close to God.

Is this something we should just keep doing, or should we pause and consider what is involved here? Should we be praising frail humans so often, so vigorously?

Here are several facts you will want to know. I recognize that I am rowing against the stream in telling you this, since applauding by Christians seems almost universal now. But you want me to tell you the truth, don't you?

There are many pastors and non-rock Christian musicians and singers who earnestly wish that people would not applaud them. Yet it continues anyway. Few dare to speak up and say, "Brethren and sisters in Christ, applause is not God's plan for our lives. There is something better."

Consider this chapter to be a message from your pastor, urging you toward a better course;—for many pastors would heartily approve of what I will here briefly say to you.

Where did applause come from?

“Clappers were among the earliest and most characteristic instruments” of Egypt and were closely associated with the idolatrous worship of Isis, the Egyptian goddess of fertility (*The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 6:70 and 4:427). It goes on to explain that “clappers” were wood or ivory instruments shaped like the forearm and hand. These, along with the clapping of hands, was used in the worship of heathen gods in ancient Egypt.

The Egyptian priests taught the people that the gods liked the expressions of flattery. The priests liked being applauded also.

The practice spread from there to other heathen nations. Both priests and witch doctors quickly found that it dramatically deepened their control over the minds of the people.

It is a startling fact that the effects of both the beat and applauding people are similar. According to Dr. Paul Hamel, an Emeritus Professor of Music, the clapping of hands and beating of drums work together to intensify the emotions, deaden the thinking power of the frontal lobes, as well as affecting the entire body.

Commenting on the captivating influence of clapping in inducing trancelike states of reduced mental discernment, we are told:

“The rhythms of the drums, reinforced by clapping, can amplify the rhythms of body movements . . . Clapping can also play an important role in producing the hypnotic effect necessary to certain ritual dances” (*New Encyclopedia Britannica*, Vol. 16, p. 945).

Applause lowers the threshold of thoughtful analysis, and renders the mind more susceptible to incor-

rect concepts and emotions it would otherwise guard against. When we applaud someone, we are giving him a *carte blanche*—an open door to our mind. We are saying, “Whatever you say, whatever you do, I want it!”

Although hand clapping has always been common in heathen worship, it was not part of the worship of the true God at the ancient sanctuary of Israel.

No one applauded either God nor His ministers. All the worldliness of Egypt, all its styles of worship, the Israelites had to leave behind, when they chose the Creator God as their God.

“And the Lord spake unto Moses, saying, Speak unto the children of Israel, and say unto them, I am the Lord your God. After the doings of the land of Egypt, wherein ye dwelt, shall ye not do: and after the doings of the land of Canaan, whither I bring you, shall ye not do: neither shall ye walk in their ordinances. Ye shall do My judgments, and keep Mine ordinances, to walk therein: I am the Lord your God. Ye shall therefore keep My statutes, and My judgments: which if a man do, he shall live in them: I am the Lord.”—*Leviticus 18:1-5*.

They had entered into a solemn covenant not to follow the ways of the world. It is a covenant we need to more frequently renew today.

The Israelites could not give the excuse that it was their “culture” or their “custom” to worship God in His sanctuary with drums and clapping, as they had seen done in Egypt. Yet there are people who today use that excuse for doing such things in church.

We know that pagan practices, including hand clapping, had entered the early Christian Church by the

time of Chrysostom, bishop of Constantinople (A.D. 398-404). He wrote how he mourned that preachers and other Christian speakers were being applauded by church members in those Christian congregations which had become worldly.

We need Chrysostoms today who will plead with the people to return to the humble, godly faith of our forefathers.

The services of the ancient sanctuary were centered around the cross. It was a place of sacrifice, a place of repentance, a place for God to make appeals to the heart. A place to rededicate lives.

The sound of applause would have disturbed the solemn appeals of the Holy Spirit, as He attempted to speak to hearts at each religious gathering.

One significant problem here is where Christians go and what they watch—*when they are not in church*: the theater, sports arena, worldly musical concerts, and television shows.

Because of worldly entertainment they indulge in at other times, the people have come to expect that, at religious services, the performers up front will entertain and the audience will pay them with flattering applause.

But the house of God is not a sports arena, and a truly Christian concert should not be one either.

Applause is an intense form of praising men. Yet, in giving it to an erring mortal like ourselves, we weaken our own hold on God and we do not help the one we are praising. Flattery always injures. It exalts people and separates them from God. In the minds of those giving it, such lavish praise tends to make a god of the one they are applauding. Those who receive it imagine that they are greater people than they really are. Weak-

ened by the overflowing praise, they are more likely to fall into sin when they leave the podium or stage.

Applause shifts the focus from the vertical to the horizontal. Our attention and devotion has been radically turned from God to mortal man. This injures those who give it and those who receive it.

Applause in a Christian gathering reveals that *it is not a closer walk with God that the audience came for*. They are saying that they really do not want Him around; they want to praise men.

The ancient sanctuary service was designed to create deepest respect for the awesome holiness of God, and the urgent need to repent of sin and obey His stated requirements.

We must magnify, not decrease, the difference between the holy and the unholy. Our thoughts must be directed to our God. We are not to clap in adulation of the sayings and music of fallible man.

In Leviticus 10:3, the Lord declared that *He must be sanctified and glorified in all those who enter a meeting place where He is present*.

That great truth still applies today.

We should not ape the ways of the world, and we surely should not bring them into church!

The rounds of applause become a temptation to some religious speakers and vocalists. They come to live for the applause; and, in their thirst for still greater approval, they do that which will increase it. It becomes heady wine for them. Encouraging pride and self-adulation in our fellowmen is a dangerous thing to do.

Speakers become addicted, not to telling the truth that men and women need, but to receiving praise. They are tempted to tell more jokes, give flowery sermons, and refrain from condemning sin.

“Christian” singers artificially give a breathy, “contemporary” song, sung with swaying body and hand motions, eyes half closed, microphone held close to the lips. The hearty applause tells them that they succeeded—at what? at drawing attention and praise to themselves.

They well-know how unworthy they are; yet the applause glorifies them as though they were a god. Craving all the more applause, the only way they can increase it the next time is to keep lowering the standard of their presentation—keep making it more worldly. The craving for ever more applause becomes intoxicating. It becomes the only measure of success.

Applause measures entertainment value. Think about that a minute. Applause in church and religious services reduces them to little more than entertainment for its own sake.

People leave, thinking that they have had their religion for the week, and they are free to go home and watch more entertainment on television. The search for entertainment becomes their religion, their recreation, their way of life.

Indeed, while the applause produces a craving in the performer for ever more, it leaves a feeling of emptiness in the hearts of those who, having praised men, leave the religious meeting. Many are tempted to leave the church entirely and seek more exciting entertainment out in the world.

Here is an interesting question: What are we trying to accomplish by clapping? Is it to give praise and adulation to the performers? If so, we have defeated the purpose of the gathering, which was to give honor and praise to God, and to renew our dedication to Him.

By applause, the message conveyed to speakers

and performers is "Please us and we will applaud you. That is the only reason you are here: to please us."

But does it make us more like God? Does it help us draw closer to Him? Does it help us resist temptation and sin? Does it help us study the Bible more and obey its precepts?

Everywhere we go today, there is artificial excitement and a craving for entertainment. Must we drag our churches down to that low objective also?

Intelligent people who are thinking about what they are hearing do not applaud. They are too intent on the message and the urgency of its meaning.

Clapping of hands is mentioned only nine times in the Bible, and it never occurs in a worship service. Nowhere in the Bible are we told to praise men, with clapping—or without it.

Let me conclude this brief chapter with two stories:

In the summer of 1972, I attended a college to finish up master's level certification. Hearing that the Democratic convention was on the television in the lobby, I watched it for an hour and was astonished. As the cameras would pan out and in to individuals, it was clear that the clapping by the audience was deadening their abilities to consider the message of the speaker, who happened to be the U.S. ambassador to the United Nations. Then a camera panned in on one woman who was doing something very different. She was sitting there silently listening to the message and thinking about it. I will never forget what I saw that night. The others were being mindlessly entertained, their perceptions dulled by their interest in clapping. She was quietly listening and thinking about what she heard.

Then there is the intriguing experience which happened to young John Thurber and his singing group. Returning from a North Carolina youth congress in the 1960s, they were driving into Chattanooga.

"The quartet and Marilyn Dillow, our young lady soloist, were riding into the city about 5 p.m. The car radio was advertising a gospel all-night sing in the civic auditorium. We had never experienced a gospel sing; and, since our music was hymns and gospel songs, we felt we could discover some new music by attending.

"We were college kids with no money, so we stopped at a gas station and changed into our uniforms. We hoped that the person at the ticket counter would recognize us as a quartet and let us in free. Well, she not only let us in free; she showed us right up to the stage door, apparently assuming that we were on the program!"

Backstage, Thurber explained the situation; and the auditioner was startled when they told him that they sang simple songs without accompaniment.

"The man was surprised but asked us to sing anyway. Jack blew the pitch pipe and we sang *The Old Rugged Cross*. No frills, just the plain message in simple style. The man asked us to sing another . . . When we finished, he got up and said for us to go backstage and wait. We might be used some time during the program.

"We felt a little nervous standing around with all the famous gospel quartets and trios that were advertised features for the evening.

"Soon the program started, and the first quartet to be introduced was one of the most popular ones at that time. The place went wild with

whistles and thunderous applause. The group sang for about twelve minutes and came backstage. The audience wanted more, so the group went back out."

The atmosphere continued to get wilder, with still more applause, plus other noises from the audience. Thurber's group had never been to such a worldly concert.

"We were not sure which spirit was evident—one of praising God or one of praising men. But which spirit it was became quite evident in their next song, and we knew we were in the wrong place! The title of that [second] song was *Hallelujah Boogie*.

"We huddled together and discussed whether to exit the backdoor or stay on just a little longer. We decided to stay, hoping the music would improve.

"But when the quartet came off stage, the emcee went out and introduced us as the next group! Much to our surprise, we heard him talking about this college quartet from the Chattanooga area that had happened in, and that were different. 'They don't use any accompaniment, but sing *a cappella*,' he explained.

"We were stunned to be second on the program. The crowd gave us polite applause as we walked on stage. Wayne went to the microphone, introduced us, and announced our first song, *The old Rugged Cross*. When we finished, we got very little applause, and we felt sure this was out of place.

"Wayne introduced our second song, *Have You Been in the Garden with Jesus, Alone with the Saviour in Prayer?* When we finished this time,—*there was absolutely no applause*.

"Wayne said to us, 'Let's sing one more and leave.' He chose a number that Marilyn sang with us, *The Song of Heaven and Homeland*:

"*Sometimes I hear strange music, Like none e'er heard before, Come floating softly earthward, As through heaven's open door. It seems like angel voices, In strains of joy and love, That swell the mighty chorus Around the throne above.*" Marilyn was off stage behind the curtain with a microphone, adding an obligato part. Her voice sounded truly like an angel's. —*When we finished, there was again silence.*"

Why had they stopped clapping?

First, instead of applauding people, the audience sat quietly thinking about the powerful message in the simple songs, clearly heard words they had just sung.

Second, the Holy Spirit was able to use these simple godly songs, without accompaniment, to reach their hearts. They sensed its presence—and knew it was a time for silence and thoughtful reflection on their part.

Third, they knew they should not be applauding these godly young people who had brought this divine presence into their midst.

Lastly, everyone in that vast civic center knew they should not be applauding the presence of God or clapping while the Holy Spirit was moving quietly upon their hearts!

At this juncture, the question could be asked: *What should have been done next?*

The answer is something which is never done. The Holy Spirit was pleading with the hearts of the audience, and all could sense it. *The meeting should have been stopped right there*, and a godly servant of God should have stepped to the podium and made a series of urgent appeals to the audience: a call to many to accept

Christ for the first time, followed by an appeal to many to rededicate their lives to Him. The need to put away sin and live dedicated lives should have been presented. A call to come forward should have been given, and those who did should have been counseled and helped, provided written materials, and directed to godly pastors who could help them remain with Christ.

But this was not done, simply because, first, it would not be customary to do this. Second, when such situations occur (and they do occur!), few are alert to what is happening and daring enough to cooperate with God in bringing the people to Him.

"As soon as we walked off stage, the emcee went back to introduce the next group. But the audience started to applaud lightly and kept on doing so until the emcee asked if they wanted to hear more of our kind of music—and they kept on applauding."

The only way the audience knew to get them back on stage was to begin applauding continuously, but they did it softly.

"So we went back and sang for another twenty minutes—*once more without any applause.*

"As we were coming off stage for the second time, one of the singers in another gospel group said to us, 'Don't ever change your music; it's of God. I know that some of our music is not pleasing to God.' "

The message of this chapter has been that applauding speakers and singers interferes with thoughtful attention to the message. The blatant praise of the human instrument causes the Spirit of God to withdraw itself. Like a steady drum beat, it dulls the forebrain so it can more easily be moved by a power from beneath.

The Bible teaches that we are to live our lives dedicated to God and His service, and that we are to reverence His sanctuary.

“And He said, Draw not nigh hither: put off thy shoes from off thy feet, for the place whereon thou standest is holy ground.”—*Exodus 3:5*.

“The Lord is in His holy temple: let all the earth keep silence before Him.”—*Habbakuk 2:20*.

“But as for me, I will come into Thy house in the multitude of Thy mercy: and in Thy fear will I worship toward Thy holy temple.”—*Psalm 5:7*.

If your pastor were here, he would probably be glad you are reading this chapter. He wants you in heaven. It is only as, through the enabling grace of Christ, we adhere to the rules given in the Bible that we are safe.

When others about you are applauding men, what should you do? If (if) there is something in the message that prompts a godly response on your part, what should that response be? *How did God's people in Bible times show their appreciation of what was said?* Although it may seem old-fashioned, the Bible has not changed; why should we? We are plainly told His plan for us in this respect; here it is:

“And all the congregation said, Amen, and praised the Lord. And the people did according to this promise.”—*Nehemiah 5:13*.

“And Ezra opened the book in the sight of all the people (for he was above all the people); and when he opened it, all the people stood up: And Ezra blessed the Lord, the great God. And all the people answered, Amen.”—*Nehemiah 8:5-6*.

Twelve times in Deuteronomy 27, the people are directly commanded by the Lord to say “amen” as the way

to express their agreement and approval of what was about to be said in a religious meeting.

“Amen” means “Yes, it is true; I agree; that is right!” Look the word up in a complete KJV concordance; it is said 72 times! Are we ashamed to be as old-fashioned as the Bible writers?

This is the Bible pattern given us of God. Responses from the audience of “Amen” and “yes” indicate understanding of what is said and agreement with the message. Notice that the response concerns the meaning of the words or the songs themselves. It is not in the slightest praising the humble instrument bringing the message. Praising the speaker or performer would, Biblically, be totally out of place.

The way which God has marked out for us is to carefully consider and think through the message as it is given. If that message is true, we should acknowledge it as such, and then apply those principles to our lives.

The world's way is to set the thinking powers aside and lavishly praise the speaker for his performance. This very act dulls the deliberative functions of the mind still more.

Let us choose God's way.

As we draw nearer to the coming of our Lord, should our worship become more like the world,—or less like the world and more like heaven? None of the angels are praising one another up there. The several songs in the book of Revelation reveal that they only live to praise God and worship Him.

“Go not after other gods to serve them, and to worship them, and provoke Me not to anger with the works of your hands; and I will do you no hurt.”—Jeremiah 25:6

Inside Rock Music

BIBLIOGRAPHY

- African Gods and Music*, J.H. Kwabena Nketia, University of Ghana, Ghana, 1970
- American Journal of Psychiatry*, Vol. 40, 1943, p. 317 (Dr. Howard Hanson)
- “An Alternative: Christian Rock,” *Cornerstone* magazine (published by the Rez Band), Vol. 11, No. 62, p. 38
- Anthropology of Music*, Alan P. Merriam, Northwestern University Press, 1964
- Aesthetic Aspects of Ancient Art*, Robert L. Scranton, University of Chicago Press, 1964
- Backward Masking Unmasked*, Jacob Aranza, Huntington House, 1983
- Better Music in Our Churches*, John M. Walker, Methodist Book Concern, 1923
- Big Beat: A Rock Blast*, Frank Garlock, Bob Jones University, 1971
- Bulletin*, G.M. Schreckenberg, H.H. Bird, *New Jersey Academy of Science*, Vol. 32, No. 2, 1987, pp. 77-86
- Calgary Herald*, May 19, 1976 (Walter Wright, M.D.)
- Can Rock Music be Sacred?* Frank Garlock, Musical Ministries, 1974
- Chicago Tribune*, April 20, 1993
- Chicago Tribune*, August 19, 1993 (Maurice Zam)
- Christian Bookseller*, 1980 (Bill Cole, vice-president of Light Records)
- Christianity Today*, February 1985 (Michael Sweet of Stryper)
- Christian Life*, February 1980, p. 14
- Christian Music in Contemporary Witness*, Donald Ellsworth,

- Baker Book House, 1979
- Christian Rock Music*, William Fusco, Bible for Today, 1971
- Church and Music*, Erik Routley, Gerald Duckworth Co., London
- Church Music Handbook*, Lynn Thayer, Zondervan, 1971
- Church Music: Sense and Nonsense*, D. Sweatt, Bob Jones University Press, 1981
- Closing of the American Mind*, Dr. Allan Bloom
- Columbus Dispatch Magazine*, July 26, 1970, pp. 24-27
- Contemporary Christian Music*, November 1982, p. 71
- Contemporary Music and Music Cultures*, Charles Hamm, Bruno Nettl, and Ronald Byrnside, Prentice-Hall, 1975
- Demon Possession and Music*, Dr. Juanita McElwain
- Don't Stop the Music*, Dana Key with Steve Rabey
- Encyclopedia of Parapsychology*, p. 285
- Family Weekly*, January 30, 1983, p. 14 (David Chagall)
- Feel the Spirit: Studies in Nineteenth-Century Afro-American Music*, ed. George R. Keck and Sherrill V. Martin
- God of Rock*, Michael Haynes, Priority Publishers
- God's New Song: A Biblical Perspective of Music*, Lenny Seidel, Grace Unlimited, 1980
- Great Asian Religions*, Wingst Chan, et al.
- Harper's Dictionary of Music*, Christine Ammer, 1972
- "Hear that Long Snake moan," Michael Ventura, in *Whole Earth Review*, Spring 1987, pp. 28-43; and Summer 1987, pp. 82-92
- History of Rock Music*, Dr. Ruben Gonzalez
- History of Western Music*, Donald Jay Grout, J.M. Don and Sons, London, 1973
- Hit Parader*, Sept 1979
- How to Sing for Money*, Charles Henderson
- International Center for Biblical Counseling*
- Jazz Dance*, Marshall and Jean Stearns, Longmans, 1965

- Face the Music*, Lenny Seidel, Grace Unlimited
High Fidelity magazine, December 1968
Hippies, Hindus and Rock & Roll, Bob Larson, Bob Larson Publishing, 1969
Hit Parader, July 1984
Jewish Music in its Historical Development, A.Z. Idelssohn, 1967
Ladies' Home Journal, December 1985, p. 98 (*Cliff Jahr*)
Legacy of John Lennon, David A. Noebel, Nelson Publishers
Luther on Music, Walter E. Buszin, Musical Quarterly 32, January 1946, pp. 80-97
"Madness of Crowds," Lance Morrow, *Time*, August 9, 1999, p. 64
Martin Luther: His Music and His Message, Robert Harrell, Musical Ministries, 1980
Mind Possessed: a Physiology of Possession, Mysticism and Faith Healing, William Sargent, 1974
Ministry of Music, Kenneth Osbeck, Zondervan, 1961
Moody Monthly, September 1985 (Don and Dave Wyrtzen)
More Rock and Country and Backward Masking Unmasked, Jacob Aranza, Huntington House, 1985
More than Drumming: Origins of Music, Irene V. Jackson, Greenwood Press, 1985
"Moshing for the Master," Doug van Pelt, *Contemporary Christian Music*, February 1989, pp. 20-21
Mumbo Jumbo, Ismael Reed
Musical Backgrounds for English Literature: 1580-1650, Gretchen L. Finney, Rutgers University Press
Music and Medicine, Dorothy M. Schullian and Max Schoen, Abelard-Schuman Publishers
Music and Worship in the Church, Rice and Lovelace, Abingdon Press, 1960
Music Scene magazine, January-February 1980

- Music in Therapy*, E. Thayer Gaston, Macmillan Co. 1968
- Music in the Social and Religious Life of Antiquity*,
Sendrey, Alfred, Fairleigh Dickinson University Press,
1974
- Music of Black America*, Eileen Southern, W. Norton &
Co. 1971
- Music of the Bible in Perspective*, Garen Wolf, 1996
- Music Physician for Times to Come*, Don Campbell, Quest
Books, 1991
- Music Through the Eyes of Faith*, Harold M. Best, Harper,
1993
- “*Neurobiologic Functions of Rhythm, Time, and Pulse in
Music*,” M. Clynes, J. Walker, in *Music, Mind and
Brain: The Neuropsychology of Music*, Plenum Press,
pp. 171-215
- New Sound*, Ira Peck, Scholastic Book Services, 1966
- Newsweek*, “*My Turn*,” May 6, 1985
- Newsweek, Justice Section*, October 16, 1989
- Newsweek*, July 16, 2001
- Nineteenth-Century Spiritual Text: A Source for Modern
Gospel*, Oral L. Moses
- Olean (N.Y.) Times Herald*, 1978, p. 18
- Osiris*, Earnest A. Budge, University Books 1961
- Outline of the History of Music*, Karl Nef
- “*Patterns of Condomble Music Performance: An Afro-
Brazilian Religious Setting*,” Performance Practice
Ethno-musicological Perspectives, 1984, p. 231 (G.
Behague)
- Planet Drum*, Hart, Lieberman, and Sonneborn, p. 102
- Pop Goes the Gospel*, John Blanchard, Evangelical Press
(England)
- Popular Music*, p. 14 (John Rublowsky)
- Psychiatrist’s Experiences with Music*, Ira A. Altshuler

- Questions about Music*, Roger Sessions, W.W. Norton, 1971
- Ravaged by the New Age*, Texe Marrs, Living Truth Publishers, 1989
- Reader's Digest*, July 1973, p. 173
- Rebirth of Music*, LaMar Boschman, 1980
- Rhythm in Psychological, Linguistic, and Musical Processes*, ed. James R. Evans and Manfried Clynes, Charles Thomas Publishing, 1986
- “Rhythmitism,” in *American Health*, December 1988, pp. 19, 37 (Michael Segell)
- Rock*, April 1984
- Rock*, Bob Larson, Tyndale House, 1981
- Rock and Roll*, Bill Brent, Revell, 1984
- Rock and the Church*, Bob Larson, Tyndale House, 1971
- Rock & Roll: the Devil's Diversion*, Bob Larson, Bob Larson Publishing, 1970
- “Rock Artists Look at Gospel Music,” *Contemporary Christian Music*, November 1982
- Rock: Making Musical Choices*, Richard Peck, Bob Jones University Press, 1985
- Rock 'n' Roll and the Occult*, Joel Landis Ministries
- Rock-'n'-Roll: The Bible and the Mind*, Tom Allen, Horizon House, Canada, 1982
- Rock Reconsidered*, Steve Lawhead, InterVarsity Press, 1981
- Rock's Hidden Persuader*, Dan and Steve Peters, 1985
- Rock is Here!* Ron Lawson
- Rock Music*, William J. Schafer, Augsburg, 1972
- Rock Music in America*, Janet Pidell, W.W. Wilson, 1987
- Sacred Art in East and West: Its Principles and Methods*, Titus Burckhardt, Perennial Books, London, 1967
- Sacred Bridge*, Eric Werner

Satan's Music Exposed, Lowell Hart, Salem Kirban Publishing, 1981

Sentics: The Touch of the Emotions, Manfred Clynes, Anchor Press, 1978

Spirit Possession, T.E. Wade, 1991

“*The Jesus Rock Phenomenon*,” in *St. John’s Calgary Report*, February 10, 1978, p. 20

“*The Rock 'n' Roll Horror Show: What Every Parent should Know*,” *Family Circle*, November 1, 2001

Time magazine, January 3, 1969

Time magazine, February 22, 1971

Tinpan Alley, Issa Goldberg

Treasury of Afro-American Folklore, Harold Courlander, 1976

Truth about Rock Music, Hugh Pyle, Sword of the Lord

Twentieth Century Church Music, Eric Routley

USA Weekend, November 8-10, 1985 (Amy Grant)

U.S. News and World Report, March 19, 1990

What About Christian Rock? Dan and Steve Peters, Bethany House, 1984

What God Says about Music, Eurydice V. Osterman, AWSAHM Music, 1998

Witchcraft, Pennethorne Hughes

Why Knock Rock, Steve and Dan Peters, Bethany House

“Fear not: for I have redeemed thee, I have called thee by thy name; thou art Mine. When thou passest through the waters, I will be with thee; and through the rivers, they shall not overflow thee: when thou walkest through the fire, thou shalt not be burned; neither shall the flame kindle upon thee. For I am the Lord thy God, the Holy One of Israel.”—*Isaiah 43:1-3*

“He [Satan] was a murderer from the beginning, and abode not in the truth, because there is no truth in him.”—*John 8:44*

Inside Rock Music

GENERAL INDEX

- Adrenaline addicts 112
- Affective response 12
- Akers, George H. 144
- Album sales, CCM 54
- Alpha brain waves 80, 82
- Altar calls to Lucifer 85
- Altered state of consciousness 78, 79-80
- Altshuler, Ira 21
- Ancestor spirits 76
- Applause 170-182
- Astarte fire-festival 124
- Beatles 23, 61, 75
- Beats, accents on 26
- Beats to call spirit gods 78
- Beta brain waves 80
- Bible, music in 119-129
- Bibliography 183-188
- Binaural tone generators 83
- Bloom, Allan 17
- Blues 22
- Body rhythms 28
- Boogie-woogie 22
- Brain waves 80
- Budge, Earnest 19
- Capruso, Alexander 10
- Caribbean music 19, 21
- Chernoff, John 77
- Christian rock, identifying 38-47
- Clapping 170-182
- Clapping rituals 171
- CoMission Christian Conference 5
- Condomble 68, 77
- Confucius 9
- Contemporary Christian music, definition of 53
- Country Music 100-102
- Crowley, Aleister 87
- Delta brain waves 81, 82
- Demon possession 69, 73-91
- Denver, John 61
- Difference tones 81
- Dorsey, Thomas 7
- Drums, demonic 69
- Drum trance area 78
- Embedded difference tones 81
- Entrainment 80
- Epperson, Gordon 10
- Frondizi, Risieri 14
- Garlock, Frank 25
- Good music, guide to selecting 130-137
- Grant, Amy 59-60
- Grout, Donald 9
- Haiti, music of 68
- Haley, Bill and Comets 22
- Hanson, Howard 8
- Harp music 123, 124
- Henderson, Charles 25
- Hill, David 5
- Hispaniola 20-21

Human sacrifices 87
 India, music in 68
 Israel's soft, melodious music 123-124
 Jazz 19, 22, 33
 Jazz, origin of 77
 Key, Dana 6
 King, William of the Commodores 44
 Kniest, Adam 8
 Larson, Bob 12
 LaVey, Anton 87
 Lyre music 123
 Luther, Martin and music 35
 Masking, backward 92-96
 Master plan 97
 McCartney, Paul of the Beatles 51
 McElwain, Juanita 41, 78, 84
 Merriam, Alan 9
 Metronome markings 29
 Moods, changing African 12-13
 Moods, changing student 10
 Moody Bible Institute 5
 Moshing pit 50, 64
 Musical carriers 83
 Music beats 79
 Music, eleven elements in 13
 Music, demonic aspects of 73-96
 Music, four primary aspects 11
 Music in the Bible 119-129
 Music, key aspects of bad 13-14

Music that destroys 59-65
 Nef, Karl 77
 Neuron firings 81
 Neutral, rock not morally 6-14
 New Orleans 19, 21
 O'Day, Alan 45
 Orisha 76
 Pardeiro, Juan Carlos 41
 Phantom tone 81
 Phasing 83
 Possession cultures 76, 77
 Presley, Elvis 22, 23, 67
 Quattro, Mike 17
 Riots at rock concert 23, 62, 63, 64
 Rock, hypnotic effect of 24
 Rock music, amorphous 25
 Rock music and mind 30, 31
 Rock music and moral bearings 32
 Rock music, origins of 66-72, 76, 77
 Rock music, tested on mice 31
 Rock stars, death of 160-169
 Saibel, Bernard 75
 Santeria 68, 77
 Satanic coven 92, 103-105
 Satanic rock worshipers 85
 Satanic worship services 103
 Scooping 26
 Sliding 26
 Sound phasing 83
 Specific frequencies 82
 Stefani, Wolfgang 53
 Subliminal programming 83
 Sweet, Michael of Stryper

60
Syncopation 27
Systolic and diastolic beats 28
Theta brain waves 81, 82
Tone wave generators 83
Trance drum 76-78
Unresolved dissonances 26
Vibrations 81

Vodun (Voden) 66, 77
Voodoo 66, 67, 68, 70
Voodoo drums 74
Wesley, Charles and music 36
Witches of the world, dedicated to 85
Woodstock 50
Wright, Walter 74

“The Lord is good unto them that wait for Him, to the soul that seeketh Him.”—*Lamentations 3:25*

“Ye shall serve the Lord your God . . and I will take away sickness from the midst of thee.”—*Exodus 23:25*

“The Lord God is a sun and shield: the Lord will give grace and glory: no good thing will He withhold from them that walk uprightly.”—*Psalm 84:11*

“The Lord preserveth the simple: I was brought low, and He helped me.”—*Psalm 116:6*

“Believe in the Lord your God, so shall ye be established; believe His prophets, so shall ye prosper.”—*2 Chronicles 20:20*

“Be perfect, be of good comfort, be of one mind, live in peace; and the God of love and peace shall be with you.”—*2 Corinthians 13:11*

“To do good and to communicate forget not; for with such sacrifices God is well pleased.”—*Hebrews 13:16*

“I will look unto the Lord; I will wait for the God of my salvation: my God will hear me.”—*Micah 7:7*

“But know that the Lord hath set apart him that is godly for Himself: the Lord will hear when I call unto Him.”—*Psalm 4:3*

“If there be first a willing mind, it is accepted according to that a man hath, and not according to that he hath not.”—*2 Corinthians 8:12*

“If ye keep My commandments, ye shall abide in My love.”—*John 15:10*

“Gird up the loins of your mind, be sober, and hope to the end for the grace that is to be brought unto you at the revelation of Jesus Christ.”—*1 Peter 1:13*

“Every man that hath this hope in him purifieth himself, even as He is pure.”—*1 John 3:3*